January 14, 1955

Mr. RoyalB. Hassrick
The Denver Art Museum
14th Avenue and Acoma Street
Denver 4, Colorado

Dear Mr. Hassrick:

Unfortunately, in American Folk Art there is a very small percentage of paintings referring to the west. The only two paintings we have which may fit into this category are being photographed and prints will be sent to you very shortly.

However, in the sculpture group we can be of more service. Very recently I was fortunate in obtaining a large collection of sculpture by H. W. Hammond, who lived in Barre, Massachusetts, dividing his time between his job as a taxidermist and that of a sculptor. Photographs of the three examples most appropriate are also being sent to you.

Among the weathervanes we have of course a complete variety of subject matter in the way of birds and animals characteristic of any part of the country, and naturally not specific. If you have some in mind, please enumerate them and I shall see whether we can be of service there.

Sincerely yours,

EGH:mh

THE MUSEUM OF MODERN ART XXV TWENTY-FIFTH ANNIVERSARY
NEW YORK 19
11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

January 17, 1955

Dear Mrs. Halpert:

I am happy to write you that the Board of Trustees at its meeting on January 13, 1955 gave its formal approval to the acceptance of the Stuart Davis painting Salt Shaker which you have so generously offered to give the Museum. I believe that you already know that the Committee on the Museum Collections saw the picture at its meeting last month and was delighted to recommend its acceptance with the understanding that you may keep the picture in your possession during your lifetime.

Miss Miller has informed me that you have been kind enough to agree to its inclusion in the exhibition of American works from the Museum Collection which will be shown in Paris beginning March 30. In the meantime, we have sent the picture to Mr. David Rosen, the restorer, who will put the picture into condition for exhibition and travel.

You will receive a formal gift receipt shortly, but since the Trustees have given their final confirmation I think you can go ahead and sign the deed of gift and letter of agreement that will make the gift official.

Again, many thanks.

Sincerely,

Alfred H. Barr, Jr.
Alfred H. Barr, Jr.
Director of the Museum Collections

Mrs. Edith Gregor Halpert
32 East 51 Street
New York 22, New York

AHB:bj

State of New York

Department of Social Welfare

ANNUAL REPORT - CHARITABLE ORGANIZATION

Form CR-131 (Page 4) (1/55)

Section C. SERVICES

Describe briefly the various services actually rendered by the organization during the year and state briefly amount or quantity of each service rendered. Use a CONTINUATION SHEET if necessary.

Description of Services Actually Rendered and Quantity

Section D. CERTIFICATION BY CHARITABLE ORGANIZATION

WE CERTIFY THAT THE INFORMATION FURNISHED IN THIS ANNUAL REPORT, INCLUDING CONTINUATION SHEETS, IS TRUE AND CORRECT TO THE BEST OF OUR KNOWLEDGE.

(Signature of President or Authorized Officer)	(Title)	(Date Signed)
(Signature of Chief Fiscal Officer)	(Title)	(Date Signed)

After this Report has been fully executed by the two officials indicated above, and the Financial Statement (pages 2 and 3) has been verified by an independent public accountant, send it to Department of Social Welfare, Charities Registration, 112 State Street, Albany 1, New York.

Note: This Report is required by law to be filed on or before March 31, but in the case of an organization which operates on a fiscal year different from the calendar year, and so indicated in its Registration Statement, it may file this Report within ninety days after the close of its fiscal year.

January 4, 1955

Mr. Ronald Freelander
Intercultural Publishers Inc.
477 Madison Avenue
New York, New York

Dear Mr. Freelander:

For your information, I am listing the scheduled showings of the Marin exhibition:

Museum of Fine Arts, Boston	March 1 to April 17
Phillips Gallery, Washington	May 11 to June 29
San Francisco Museum	July 30 to September 11
University of California, Los Angeles	September 28 to November 9
Cleveland Museum	December 1 to January 17
Minneapolis Institute of Arts	February 3 to March 20
New York (undetermined)	April 15 to June 1

I do hope that Fred Wight and you can work out the reproduction problem satisfactorily.

Sincerely yours,

EGH:mh

I, in return, have agreed not to permit the painting to leave my premises for loan or other purposes without your permission and to notify you in writing of any change of my permanent address. You shall have the right, through your duly authorized representatives, to visit my premises for purposes of examining the condition of the painting, and, should you deem it advisable, you may remove the painting for restoration and have it restored.

I have also agreed not to remove or obliterate the registrar's mark placed by you on the frame or stretcher of the painting indicating that the painting is your property. I have also agreed not to permit reproduction of the painting without your permission.

If this letter correctly states our understanding, will you please sign in the space provided below and thereby make this letter an agreement between us.

Very truly yours,

Edith Gregor Halpert

January [illegible] 1955

The above letter correctly states our understanding of our agreement.

THE MUSEUM OF MODERN ART

By Alfred H. Barr Jr.

January 29, 1955

Miss Mary Riley
South Winds of Minnetonka
Route #2
Excelsior, Minnesota

Dear Miss Riley:

Your letter addressed to the Associated American Artists Gallery has been referred to me.

While we have obtained the original molds made by Cushing and Sons, we have no catalogue of these available.

If you should by any chance be in Washington, I would suggest that you call at the National Gallery and ask for the collection of the Index of American Design plates, which include a large number of metal weathervanes. These would make excellent reference material for you.

Sincerely yours,

EGH:mh

January 22, 1955

Miss Annette L. Michler
Secretary of Special Projects
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Miss Michler:

Thank you so much for sending me the clipping. We are indeed very interested in seeing all the publicity relating to the publication of "ABC for Collectors". We should very much like to be kept advised of any others which may have appeared aside from the Newsweek article we have in file.

Sincerely yours,

EGH:mh

January 3, 1955

Miss Eva Ingersoll Gatling, Curator
Museum
Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Miss Gatling:

Thank you for your check. It was very good of you to concern yourself with this matter.

Naturally, I was quite shocked to learn that you have severed your connection with the Cranbrook Academy. You were doing such a magnificent job that it is unfortunate to change the handwriting. Do let me know where you are going. Good luck in your new post and best wishes for A Very Happy New Year.

Sincerely yours,

EGH:mh

III - A Specific Proposal

After a discussion of the various objections raised by the galleries, the following plan has been formulated:

1. A spokesman for the gallery on this project - a chairman of the committee, if you will - should be agreed upon to facilitate handling the mechanics of the program. Following the conversation at the last meeting of gallery directors, it seemed that Harold Milch would be this person.

2. There should be a total of six exhibitions travelling to six different offices. The first one should be in Levy's office on March 1st.

3. Harold Milch should more or less arbitrarily assign a different month to galleries willing to participate in the exhibition and ask the galleries to prepare to have its exhibition ready to start the circuit by that month (thus it could be Gallery A in March; Gallery B in April, etc.).

4. Each gallery should send a list of paintings it could have ready to go for their designated month.

5. The names and addresses of the six participating business offices would be supplied through Harold Milch's office to each of the cooperating dealers. Each dealer would given a specific date as to when his exhibition should arrive at Michael Levy's office in crates. Arrangements for insurance will be handled with the brokerage fee by Levy's office. The bill for the insurance would be paid through Levy's facilities on a pro rated basis by the business offices. The invoice for the crating should be given to Levy to pay directly - and bill in turn on a pro rated basis to the other offices. Shipping arrangements would be worked out by Levy with the approval of Harold Milch with one shipping company - with arrangements made with no expenses to be passed on to the gallery.

6. The suggestion made above about an independent person representing the gallery travelling to each office should be an integral part of the plan. This person should be selected with the approval of Harold Milch. His function will be to work with Levy's office for three or four days in connection with the first exhibition in March - to make sure that one person in his office is designated to be responsible for all future exhibitions - that this person does become familiar with hanging techniques and problems, that he will be personally responsible to see that all of the paintings are hung each month, to see to it that the opening of each exhibition is accompanied with proper fanfare, and finally to see that a real effort is made by the office to sell paintings to people who visit or who work in the offices. A specific plan to help this sales effort would be worked out by Ruder & Finn with Levy and Milch so that it can (a) have

Department of Art

January 14, 1955

Mr. William H. Lane
Standard Pyroxoloid Corporation
Leominster, Massachusetts

Dear Bill:

I enclose a letter to the Folsom Engraving Company which is self-explanatory.

May we count on you to cast an eye over their results? We want the best plates we can get, but speed is now essential if we are to have books for Boston, and I am most anxious to get these plates all done this month.

Whatever you can do to help us will be more than appreciated.

In all haste.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosure

January 17, 1955

Downtown Community School
235 East 11 Street
New York, New York

Gentlemen:

In going through our records, I find a consignment dated April 10, 1954, indicating that a Stuart Davis silkscreen intitled "Bass Rocks" was sent to you at that time.

We have no record of its return, and I am writing to ascertain the disposition of this picture.

Sincerely yours,

EGH:mh

State of New York

Department of Social Welfare

CONTINUATION SHEET

Form CR-104 (Reverse) (Rev. 1/55)

2. Page, Section and Item No.	3. Information

January 3, 1955

Mr. Alfred H. Holbrook, Director
Georgia Museum of Art
The University of Georgia
Athens, Georgia

Dear Alfred:

When I returned from my holiday vacation, I found your letter.

I cannot tell you how happy I am for you. Please accept my very best wishes to you and your bride.

Sincerely yours,

EGH:mh

[1955]

RICHARD L. MILLS Books & Prints
415 TEMPLE STREET, NEW HAVEN 10, CONNECTICUT PHONE 6-6184

Dear Mrs. Halpert:

Sorry this letter has been delayed but I'm sure you understanding about odds and ends cropping up that delay correspondence immeasurably.

The long canvas came from Haverhill, Massachusetts. It was painted by a sailor whose surname was McLoughlin; he designed it to cover a door in the central room of a large Victorian house.

The water-color of the soldier was bought from the estate of Duncan Candler. I don't know where he found it, but they had it for a long time. It portrays a soldier in the dress uniform of a private Connecticut Militia Company during the Mexican War.

With best wishes,

Sincerely,

Richard L. Mills
Bookseller

Mrs. Edith Gregor Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York City

BORIS MIRSKI

ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET • BOSTON 16
COMMONWEALTH 6-5894

January 23 - 1956

Dear Edith:

This is the office phone # of Edward Ackley -
Ri 2-1520 - 30 State Street Boston.
Residence 192 Commonwealth ave Boston
KE 6-6846 -

I still can't get over the passing of our friend Joe it is all so unreal. George and me will be in Brockton to chat with Isabel and offer our services. I am sure that your advice will be needed in the conduct of this whole affair. As always I loved every hour with you and it ended all to soon.

Faithfully -
Boris

January 22, 1955

Mrs. Sydney A. Rose, Chairman
Fine Arts Committee
Bayonne Jewish Community Center
1050 Boulevard
Bayonne, New Jersey

Dear Mrs. Rose:

As you will see from the enclosed catalogue, there were only four of Ben Shahn's paintings available when the exhibition opened. Since the show continues until February 12 and one of the four has already been sold, I prefer not to commit myself regarding a loan of a painting by Ben Shahn until practically the last moment, certainly not until February 15. Will you get in touch with me at that time so that I can let you know whether we can supply a picture for your show.

I hope you do not think that we are uncooperative when I say the same is true of Stuart Davis. There are only two unsold pictures and both of them will be out on exhibition at the time mentioned in your letter. He has been working on a mural and has produced no new paintings since last year.

Perhaps we can recommend loans to you if this will be satisfactory.

Sincerely yours,

EGH:mh
enc.

January 19, 1955

M E M O R A N D U M

Re: <u>Travelling Exhibition to Business Offices</u>

I - <u>The Initial Idea</u>

As originally discussed among John Heller, Michael Levy, Harold Milch and others, the plan was to invite 12 members of the Young Presidents' Organization to participate in a twelve-month experimental plan. These were to be the basic steps in the plan:

1. Michael Levy, at whose offices the exhibition will be set up (which was reviewed in The New Yorker) would invite on an informal basis (not as an official YPO program) one YPO member from each of the 12 cities in the northeast part of the United States to participate in the plan.

2. Each of the cooperating members would plan to set up a self-contained exhibition from his own collection consisting of about 15 to 20 paintings.

3. The first exhibition will start at Michael Levy's office - stay there for about three weeks, travel during the fourth week to the second office in the circuit and so on through the balance of the twelve months. In the second month an exhibition from another gallery would be installed in Levy's office. This would continue so that after 12 months, Levy would have had 12 continuing exhibitions and each succeeding office would have had one less exhibition. At this time it would be possible to evaluate the program to see how paintings had been sold, how worthwhile it was to the gallery, to the artists - and how anxious the businessmen were to continue the program. A decision would then be made as to whether it would be continued, explanded or dropped.

4. Accompanying each of the exhibitions was to be a complete publicity plan containing press releases, suggested editorials and the mechanical instruction and suggestion sheet on how to set up the exhibition and to simulate local interest. This publicity kit would be worked out by Michael Levy and Ruder & Finn in cooperation with the gallery concerned.

5. The cost of insurance will be pro rated among the businessmen. Each businessman would pay for shipping costs to the next office. The cost of the crating would be assumed by the galleries.

of "New York at Night", owned by Allan Rosenthal. Unfortunately the plates are too small for a cover. Porter is doing the so-called critical work and I took it upon myself to let him have your first draft of the forward as a guide, together with a large number of photographs and a preview of the paintings which are in our possession at the present time.

I have also spent quite a bit of time with Alexander Eliot of Time Magazine, who is presenting the Marin story to the committee tomorrow, with a large collection of photographs and the color proofs with I have on hand.

I also called Mrs. Weaver in Philadelphia, when I learned that she was planning to take a long vacation, to deliver her painting for the Whitney so that both pictures can be brought to New York at the same time, thus saving packing and shipping expense. We have made substitutions for several collectors in New York, who were originally very hesitant about lending their pictures for so long a period. Incidentally, Mrs. David Levy has given the following instructions and I think it would be wise to advise the Museums accordingly. She insists on withdrawing this painting from the exhibition on June 15 to be sent to her home in Vinylhaven, Massachusetts, and will return it late in September or October, so that it will make the Minneapolis and Cleveland Museums and New York. Incidentally, has Taylor appeared on the west coast, and if so what decision has he made about the show? I promised to let Lloyd Goodrich know the results promptly so that a time could be arranged at the Whitney if the Metropolitan fails us.

And so, before I fall asleep, I shall sign off.

My very best regards.

Sincerely yours,

EGH:mh
enc.

January 8, 1955

Mr. Herman More, Director
Whitney Museum of American Art
22 West 54 Street
New York, New York

Dear Herman:

I cannot tell you how terribly upset I am about the Stuart Davis. Harvey Arnason had asked to have the painting sent out for a committee meeting and we shipped it weeks ago, with instructions to have the painting forwarded to the Whitney Museum early this week. I just took it for granted that the matter had been attended to. However, yesterday afternoon Harvey phoned to advise me that the picture had just arrived, but that he would repack it and send it to you express-special. It cannot possible reach you by the 11th, but I hope that you can arrange to leave a spot for it in the exhibition.

Budworth is always very meticulous about making shipments on time and in checking we find that there was only a slight delay at Budworth. Evidently the holiday situation held up the crate somewhere en route. Do forgive me.

Not to counteract the former situation, but to eliminate the necessity of another letter, I am now enclosing the photograph of the painting Sheeler would like to present to the Whitney Museum. As I mentioned when I talked with you, it was painted in 1912, measures 20 x 24" and was one of the paintings by Sheeler in the Armory Show.

If you think your committee would be interested, Sheeler will bring in the painting in the very near future for your consideration.

Sincerely yours,

EGH:mh

enc.

When are you coming to New York? You and Bob should really see the Shahn exhibition, which is drawing record attendance and justifiably so. It is really a superb collection, even if most of it was borrowed and not for sale.

In any event, it would be wonderful to see you and I look forward to a visit in the near future.

Sincerely yours,

EGH:mh

SOLICITATION AND COLLECTION OF CONTRIBUTIONS FOR CHARITABLE PURPOSES

Rule 24.5 of Article 24 of the Rules of the State Board of Social Welfare

24.5 Annual Report of Charitable Organization.

a. Required information. A charitable organization required by section 482-b of the Social Welfare Law to file an annual report with the Department shall furnish to and file with the Department upon the form prescribed by the Department, in addition to the information specifically required by law, information relating to the following:

(1) The name and address of the organization;

(2) For each individual solicitation drive, campaign or appeal for contributions: the purpose, period and geographic coverage of the solicitation, the total amount of contributions actually raised and the amount of unpaid pledges, the compensation paid to professional fund raisers and their professional solicitors and any additional payments to them for expenses, whether the receipts were handled by the professional fund raisers or their professional solicitors, whether they retained their compensation as a prior charge and maintained a record of receipts and accounted to the organization, whether regular staff of the organization participated in the solicitation and received extra compensation contingent on contributions obtained by them, whether additional employees were engaged by the organization whose compensation was contingent on contributions obtained by them, other expenditures directly chargeable to the solicitation, and the amounts, if any, expended for purposes other than that for which raised.

(3) A brief description of services actually rendered by the organization during the year and the quantity thereof.

(4) In the financial statement part of the report: the gross receipts and gross expenditures for all purposes and balance, if any, at end of year; the total amount of contributions actually received during the year; the total expenditures for fund raising during the year, including amounts paid to professional fund raisers and their professional solicitors for compensation and for expenses, and amounts spent for all other direct fund raising costs; and the net amount inuring to the benefit of the organization.

(5) Such other matters as the Commissioner may deem necessary or appropriate in the public interest or for the protection of contributors.

b. Permission to file after close of fiscal year. A charitable organization which indicates in its Registration Statement that it maintains its books and records on the basis of a fiscal year which does not coincide with the calendar year shall be deemed to have applied for permission to file its annual report within ninety days after the close of its fiscal year and may file such annual report within such ninety day period. (Adopted--January 19,1955; Filed with Secretary of State--January 25, 1955; Effective--January 25, 1955).

8187

EMBASSY OF THE UNITED STATES OF AMERICA
OSLO

Nobelsgate 28.

26 January, 1955.

Dear Mrs. Halpert,

I enclose a cheque for the Indian Head which you so kindly offered at a reduction. You can see from the photograph I sent you how much a part of the Embassy this piece of Americana has become, as it stands guardian of my husband's desk. We shall be very happy to have it also when we move back to Maine.

I shall keep your advice on artists whose paintings I might obtain to represent the interim period in American Art. At present I am waiting to hear just what the Museum of Modern Art is sending, and Mr. Garbisch has promised to leave one or two of his primitives with us after the exhibition of American Primitives sponsored by the Smithsonian is over.

It seems that we shall have more paintings even than last year so I have been negotiating with Mr. Willoch of the National Gallery of Art to show one American painting a month at the Gallery. He has agreed to do this and we are pleased because in that way we shall reach more of the public. All this will go into my notebook in which I am assembling my thoughts and experiences of how to bring American Art to Europe. You will be a great part of the history of these attempts. We are glad to hear there is a possibility of your coming next Summer. Do let us know as much ahead as possible for we are planning a few trips away ourselves and we don't want to miss you.

Sincerely yours,

Alice Strong.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22.
N.Y.

R. T. Waters
1383 East 26th St.
Brooklyn 10, N.Y.

January 29, 1956

Knoedler Galleries
14 East 57 St.
New York City

Gentlemen:

I have considered selling or auctioning my collection of Max Weber oils. These date from 1907-20. There are eight in the group. The largest is about 20X28.

Perhaps with the new interest from abroad concerining American artists, the controversial Weber might bring good prices.

If you would like to see one painting to note the quality, I could bring it to your office for appraisal.

My phone is ES-7-4898.

Sincerely yours,

R.T. Waters

January 3, 1955

Mr. Archibald C. Edwards
611 Globe Life Building
Oklahoma City, Oklahoma

Dear Mr. Edwards:

Thank you for your letter.

No doubt you get to New York on occasion, in which case it would be far more desirable for you to make your own selection of another Marin. Since his work covers such a wide gamut in time and subject matter, it is very difficult for us to guess the type most desirable for a specific collector.

Indeed I well remember the painting in the Wichita collection referred to in your letter. This is a fairly recent purchase and a follow-up on an earlier Dove which Mrs. Navas purchased several years ago. Much as I would like to cooperate with you, we are not in a position to make any reductions on any pictures consigned to us. Throughout our twenty-nine years of operation we have maintained this policy and only in our Christmas shows is a lower price set on each of the exhibits. For your information, I am enclosing a list of museums in which Dove is represented. This is incomplete as Stieglitz did not retain any records. May I also suggest that you write to the White Art Museum at Cornell University, Ithaca, New York, for a catalogue of the Dove Retrospective Exhibition held during the month of November of 1954. There are a great many reproductions and excellent text. I believe the catalogue sells at $1.00.

I feel that you made an excellent choice in the Feininger, although all of the examples are first rate. Incidentally, while the Christmas show has closed, we are very eager to have the other pictures returned as we have continuous requests for the work of these artists and our stock is exceedingly low. Therefore, I should be most grateful if you would ship them to us at your earliest convenience.

May I wish you a Happy New Year.

Sincerely yours,

EGH:mh
enc.

January 29, 1955

Mr. Patrick J. Kelleher, Curator
European Art
William Rockhill Nelson Gallery of Art
Kansas City 2, Missouri

Dear Mr. Kelleher:

Thank you for your letter.

Since you will be in New York very shortly, we can discuss the details in connection with the loan of Ben Shahn's paintings. You will also have occasion to see a complete cross-section of his work in the current exhibition which continues through February 11. It will be nice to visit with you again.

Sincerely yours,

EGH:mh

cc Mrs. Edith Halpert, The Downtown Gallery

January 10, 1955

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Mr. Wight:

Instead of telegraphing you in answer to your letter of the 7th, I am sending this reply airmail special delivery in the hope that it will reach you tomorrow.

If the halftones were being made in the U.S.A. there would of course be no question whatsoever about sending you a set of electros. But the fact is that all our engraving and color printing is done in Vienna. The New York representative of the firms we use over there tells me that he would hesitate to guarantee the quality of electros of process plates made there. While the Austrian engraving and color printing is as fine as anywhere in the world, the same cannot be said, he tells me, for the electrotyping.

The plates themselves are just about completed and we expect proofs, which are being airmailed, to reach us January 17 or 18. We are going to have these proofs checked by Mr. Duncan Phillips in the case of Maine Islands and Mrs. Edith Halpert in the case of The Fog Lifts. Assuming that the OK proof gets back to Vienna about the 25th, your job could go to press at once for we would be willing to have it run before our own edition.

About a week would be required for the printing, so shipment could be made to you early in February. By sea to New York and rail to Los Angeles, it would be necessary to allow one month for delivery. If however you cared to go to the expense of air freight, namely $125 extra, much time would obviously be saved.

Hoping these arrangements will be satisfactory, and looking forward to hearing from you, I am

Sincerely yours,

Ronald Freelander
Associate Publisher

RF/lp

January 29, 1955

Mr. Royal B. Hassrick
The Denver Art Museum
Fourteenth Avenue & Acoma Street
Denver 4, Colorado

Dear Mr. Hassrick:

No doubt by this time you have received the first group of photographs which I sent to you earlier in the week.

As soon as our photographer can deliver prints I shall send you several other examples, including weathervanes of eagles and a steer, as well as an Indian. I hope you will let me know sufficiently in advance which of the objects you would like to have for your show so that I shall make no other plans for the same items.

Sincerely yours,

EGH:mh

26 January 1955

EDOUARD RODITI
8, RUE GRÉGOIRE-DE-TOURS
PARIS VI
DANTON 13 17

Dear Mrs Halpert, I have just been commissioned by Professor Cecil Roth to write the section on contemporary art, since 1939, in a huge compilation on Jewish art through the ages that he is editing. I would indeed be very grateful to you for any biographical or critical material that you could supply, on American Jewish artists, as well as for any photographs from which I could choose plates to illustrate my section of the book. If I can ever be of any use to you in Paris, you can always find me at the above address. Thanking you in advance. Very sincerely yours,

Edouard Roditi

Edouard Roditi

Department of Art

Bulus

January 7, 1955

Mr. Hal Vursell
Farrar Straus and Young
101 Fifth Avenue
New York, New York

Dear Mr. Vursell:

Diggory Venn of the Institute of Contemporary Art--where I used to be, writes me that color plates for McKinley Helm's book on John Marin, brought out by Pellegrini and Cudahy, have turned up in the possession of the H. Wolf Book Manufacturing Company. This is terribly good news as these plates are badly needed here for the catalogue of the John Marin Memorial Exhibition, soon to go to press. I understand that some of these plates belong to yourselves, Farrar Straus, some to the Institute of Contemporary Art and some to Raymond and Raymond. Further, that both Farrar Straus and the Institute are willing to lend theirs and that the only problem is to unravel them.

I am sending a copy of this letter to Mrs. Edith Halpert of the Downtown Gallery, 32 East 51 Street, as I have no doubt that she can help you here. You may expect that she will be in touch with you immediately, but if by any chance there is still difficulty in sorting the plates, may I request that all these color plates, together with whatever progress proofs there may be on hand be sent to me here by air express. I can undertake to find out from Raymond and Raymond which are theirs and make arrangements with them if we wish to use them. In any case, it would be our responsibility.

All this is very important to us and a most happy outcome. Will you convey my sincere thanks to John Farrar for his cooperation and generosity, and this goes for whoever has had the chore of running the prints down.

With best wishes,

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:mg

P.S.: Will you also tell John Farrar that I have been in touch with Dorothy Norman and have her permission to add to that of Farrar Straus for the use of "The Selected Writings of John Marin." My gratitude here also.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

January 7, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have just received your letter of January 3. I am delighted that progress is being made with the color plates, and it is a good omen that the paintings have been sent on to Folsom and that we are not working indirectly through transparencies.

Duncan Phillips has also shipped his "Grey Sea." Folsom now has its hands full. I hope you keep flogging the engraver or that Bill does. I am writing him to this effect. I could not make out from your letter whether you mean that there will be no color plates of Mr. Loeb's painting. However, his check is here and I am assuming that the painting is going forward.

You have noticed two enclosures of some interest. One tells you that color plates for Helm's book have been located in the possession of the H. Wolf Book Manufacturing Company, 508 West 26 Street, Telephone Watkins 4-8181. I have been referred to this Mr. Hal Vursell, the production manager at Farrar Straus. The only problem is to sort out the Raymond and Raymond plates--for the others I have permission, and you can see that this is a free ride. Do get in touch with him at once and help him here. It ought not to be too difficult to clear up even with a phone call to Raymond and Raymond if need be. Then the plates should come on here air express.

With this we are rich in plates. In fact we shall have more than we can afford to use. This has some bearing on the other enclosure. Mr. Freelander has been cordiality itself, and the price for both plates* comes to $375. It costs five cents a piece to tip in a plate. It would be infinitely better if we could get electros provided we can get them at once. All this is clear in my letter. I do wish you would get in touch with him and my thought is for you to play this your own way.

* the one painting.

The Victorian Shop

ANTIQUES

Milwaukee, Wisconsin
Jan. 4, 1955.

779 N. Jefferson St.
BR 6-9909

Mrs. E. G. Halpert,
Downtown Gallery,
32 E. 51st St.,
New York City, New York.

Dear Mrs. Halpert:

On our recent purchase of the "American Girl with Pink" primitive #1029, we gave you five $20.00 American Express checks and upon our return to Milwaukee we were informed that we had not properly countersigned several other checks to other merchants and they were returned to us for signature.

No doubt, you will also be notified of the similar situation and we are therefore advising you of this fact and ask you indulgence. Please send these five checks back to us and we will sign them and send them to you by return mail.

We regret if this causes you any inconvenience.

Sincerely,

THE VICTORIAN SHOP

By [signature]
A.J. Schrager

AJS/EBC

January 31, 1955

Mr. Henry Clifford, Curator
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. Clifford:

Just to prove that I was not being facetious about the matter, I am enclosing a photograph of the Stuart Davis picture which I am offering to the Philadelphia Museum. The dimensions are noted on the reverse side of the photograph, together with the title and date.

As I advised you, Mr. Schniewind of the Art Institute of Chicago selected this drawing for inclusion in the special exhibition now current in Paris. The picture is illustrated in the catalogue, which you probably have in your files.

If you, and the other members of your committee, are prepared to accept this gift at the present time, I shall write to Mr. Schniewind to have the picture shipped directly to Philadelphia from Paris. If, on the other hand, you would prefer to see the original before making the decision, I can hold it for you at the Gallery when it is returned. Won't you let me know your decision.

It was so nice seeing you and I hope to have the pleasure of another visit in the near future.

Sincerely yours,

EGH:mh
enc.

January 31, 1955

Mr. Olof H. Hedstrom
R. R. 4
Hartford City, Indiana

Dear Mr. Hedstrom:

Indeed I am very much interested in your project, and look forward to seeing you when you are in New York. If you will let me know in advance, I can arrange my time accordingly - so that we may discuss the details mentioned by you.

Sincerely yours,

EGH:mh

it right away so I hope one is available.

You were most kind to allow us to borrow so many of your pictures and I am hoping we will be able to make more sales for you before June when we will close the Rental Gallery for the summer.

Sincerely

Mrs Arthur Hooper
5820 Pimlico Rd.
Baltimore 9, Md.

Jan. 27th, 1955

[1955]

Mrs. Samuel Yochelson
394 Woodbridge Avenue
Buffalo 16, New York

Monday - the 28th

Dear Mrs. Halpert,

Thanks loads for your wonderful, wonderful cooperation -

Yes, the painting came on Monday. On Wednesday the Committee met. After a brief discussion, the Committee voted in favor of purchasing the Ben Shahn!

Need I tell you what this means to us? - We are delighted beyond words -

I have to speak to the Jewish Center Board on December 12 - at which time - formal permission is given for financial funds - etc ---- You will hear from me shortly -

This letter cannot possibly communicate the happiness and joy I feel - for the letter to you

contemporary arts association
of houston inc
houston 3, texas

6945 Old Main Street Road
Houston 25, Texas

AIR MAIL SPECIAL DELIVERY

January 24, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

I've given you time to think a few minutes on any ideas you might have on collectors. The show is on the importance of collecting--early American collections that show the culture of the past and how today's collectors will show our culture to the future. We want to have painting, graphics, sculpture. Do you know of anyone who has collections of American sculpture or graphic works, or anyone new with a good collection of painting?

I'll appreciate any information you can give me.

Affectionately,

Carol

Carol Straus
(Mrs. Robert D. Straus)
Co-chairman, American Collectors Exhibit

CS:ES

CONTEMPORARY ARTS MUSEUM

6945 OLD MAIN STREET ROAD-HOUSTON, TEXAS

AIR MAIL SPECIAL DELIVERY

January 2, 1955

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We are assembling an exhibition at our Museum for March 1956 which will relate the shadow theater of Montmartre to the art of the fin de siècle and point out some concepts important in the art of the twentieth century. An illustrated catalogue will be published which promises to be unusual and distinctive.

In the contemporary section of the exhibit, we should like to use a painting by Ben Shahn, particularly one which appears in the December 1955 issue of Esquire as an illustration. Could you tell us how we might obtain this picture? Is it the property of the artist or the magazine?

We appreciate the fine assistance which you have given us in the past and hope you can help us once again.

Sincerely,

Ellen Sharp

Ellen Sharp
Exhibition Chairman
"Shadow and Substance—
The Relation of the Shadow
Theater of Montmartre to Modern Art"

es
Enclosure

18 x 21 — Temp.

"La Smorfia"
Mr. Leo Lionni
Hillside Road
Greenwich, Connecticut

מוזיאון תל-אביב
MUSEUM TEL AVIV

January 12th, 1955

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N.Y.
USA

Dear Mrs. Halpert,

I am very grateful for your letter of December 2 nd and your suggestion to consider a Ben Shahn show in 1956. Please, write me again whenever you will be able to give me some more details about the project. I also would like to know the conditions, so that we may make the nevessary arrangements and preparations.

I fully understand your point of vi~~ew~~ with regard to a donation. But I would greatly appreciate it, if you were to remember the matter when the opportunity should present itself.

With many thanks, I remain,

yours very sincerely
Eugene Kolb
Eugene Kolb
Curator-Director

16, ROTHSCHILD BLVD., TEL AVIV, ISRAEL · PHONE ... שדרות רוטשילד 16, תל-אביב · טלפון ...

MANUFACTURERS OF MISSES, WOMENS, HALF-SIZE & JUNIORS COATS & SUITS

THE Louis Marcus CORP.

MOUNT AND EAGLE STS. BALTIMORE 23, MD. TELEPHONE: GILMOR 5-7122

January 20, 1955

Miss Edith Halpert, Director
The Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Miss Halpert:

I have your letter of January 17, and am herewith enclosing check for $750.00 in payment of "Super Market" by Ben Shahn.

It will be perfectly agreeable for you to exhibit this painting in the Shahn show, but we would like to receive it as soon after February 1st as possible.

We indeed regret that we will not have the opportunity to see this exhibit. Mrs. Bernstein had a bad case of grippe upon our return and is just now beginning to get about.

With kindest personal regards, I am,

Sincerely yours,

H. A. Bernstein

HZB:icb

6400 PARK HEIGHTS AVE.

NEW YORK OFFICE
512 7TH AVENUE
PENNSYLVANIA 6-1560

CHICAGO OFFICE
318 WEST ADAMS STREET
DE 2-0392

the paper that the book had been withdrawn. Hard for them and they were counting so much on this book.

You owe me two letters by now.

My very best to you as always.

Affectionately,

Sunday.

Elutra

Mr Wright (UCLA) writes that it is his understanding that the painting is remaining in New York for the exhibition - This mystifies me and I have written saying the painting is here.

Hoping you haven't forgotten the article in Time a copy of which you thought you could get me I should like very much to have it

Yours very truly
Shirley Weaver

National Council For U.S. Art, Inc.

January5, 1955

Downtown Gallery
43 E. 51st St.
New York, N.Y.

Gentlemen:

By virtue of your demonstrated interest in the development of art in America, you are eligible for election as a Founding Member of the National Council for U.S. Art, Inc. Purpose and scope of the Council are explained in detail in the attached brochure.

If you would be willing to be considered by the Elections Committee, will you please fill in and mail the enclosed postcard? Your promptness in returning this information will insure its immediate attention and expedite the success of this project.

Very truly yours,

Roland L. Redmond

President

RR/pc
3 encl.

270 Park Avenue, New York 17, New York

January 31, 1955

Mr. John Maxon, Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

Dear Mr. Maxon:

Thank you for your letter.

Much as we would like to cooperate with you in sending the picture you desire, we cannot do so since "Beatitude" is the property of a collector whose name is Mr. David Harris, residing at 988 Fifth Avenue, New York City. When he agreed to lend the picture for our current exhibition, he made it very clear that he will not agree to any further loans, since he has had the picture in his possession only five or six weeks since he purchased it about three years ago.

As I explained to Mrs. William Braude - rather hastily as we have been completely overwhelmed by the tremendous attendance to this exhibition - we shall be very happy to cooperate with the Rhode Island School of Design, but will have to wait until the close of this exhibition on February 12 to ascertain which pictures will be available for further exhibition. If it will not be too late at that time, I shall communicate with you and let you know what examples are still owned by the artist. I hope that this is satisfactory.

Sincerely yours,

EGH:mh

January 17, 1955

Mr. Allan McNab, Director
Lowe Gallery
University of Miami
Coral Gables 46, Florida

Dear Allan:

Please forgive me for being so slow in answering, but one week's absence from the Gallery resulted in so much mail and so much follow-up that I have been bogged under, and as a matter of fact am dictating this letter on Sunday.

I am delighted at your response to the Florida exhibition idea. A catalogue of the Chicago Exhibition together with a publicity release is enclosed. I am also enclosing the blank sent to the artists who were actually selected so that you may have an idea how the work was assembled. Of course in the case of Chicago, I actually went around to individual studios (32 in all) to art galleries and private collectors. This will not be feasible in a four-states wide selection and it will be necessary to prepare another form which you and I can agree on at some later time. As I mentioned during our conversation, the artists who are specifically selected from the final exhibition at the Lowe Gallery (after the pre-selection) will be asked in some cases to submit some photographs where there is any doubt about the artist, but those that are unequivocally chosen will merely fill in the blank that we draw up.

If you have any other ideas on the subject please let me know. I shall be very glad to play along. Incidentally, I am very enthusiastic about the project and hope that we can have a bang-up event.

As I advised you originally, several of the paintings in your current exhibition have been promised previously to other institutions and I am enclosing a list for your information and the exhibition dates. The Museums will write to you directly about shipping, etc.

My best regards and do remember me to Ann (I cannot recall her last name).

Sincerely yours,

EGH:mh

January 22, 1955

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Alfred:

I am now enclosing the "official papers".

Indeed, I am delighted that the "Salt Shaker" by Stuart Davis is so well liked and am happy that it will eventually have the ideal home with the other paintings by Stuart Davis and with the Museum collection in general. I can think of no better way of sharing my enthusiasm for the painting.

I am pleased, too, that Mr. Gallagher has actually sent his check and that the Niles Spencer will be owned by the Museum of Modern Art. Again suggesting the evolution of an artist.

The proper papers are now enclosed. I hope they are satisfactory.

Sincerely yours,

EGH:mh
enc.

January 4, 1956

Mrs. Robert T. Markson
350 Beacon Street
Boston, Massachusetts

Dear Joyce:

I cannot tell you how chagrined I was to be away from the gallery on one of your rare visits. As Lawrence no doubt told you, I was in Florida on a real sleeping jag.

When are you coming to New York again? Please let me know and please leave enough time to have dinner and a good gab-fest.

I hear all sorts of wonderful things about your business and hope that it is really as successful as it sounds.

My very best wishes to you and Bob for a Happy New Year.

Sincerely yours,

EGH:mh

TELEPHONE RE 6-3841
TELETYPE OC 370

611 GLOBE LIFE BUILDING
OKLAHOMA CITY 2,
OKLAHOMA

January 7, 1955

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

In reply to yours of January 3, I am sending you today:

Watercolor	Arthur G. Dove	40/11	Landscape in Four Flats.	$125
Watercolor	Arthur G. Dove	37/48	Apple Orchard	$150
Watercolor	Arthur G. Dove	40/22	Broadway Centerport, New York	$125
Watercolor	John Marin	45/14	Sunset #2	$300

They are coming to you in the same package as they were sent to me, and I shall insure them for $550.00. I am sending them American Railway Express.

I will take the Arthur Dove #41/18 Four Colors at $175.00. I wonder if I may deduct from this the $13.75 in freight insomuch as I have taken two of these. That is the custom when I have bought pictures before from New York Galleries.

Sincerely,

Archibald C. Edwards

ACE:pc

quite right re: Marin — a good one worth ca. 1250 – 1700 and that is out of my class till 3 more children graduate

STANFORD UNIVERSITY
STANFORD, CALIFORNIA

ART GALLERY AND MUSEUM

Ward

January 31, 1955

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of January 29th informing us that several drawings from your collection will be available for exhibition at the Stanford Art Gallery.

A number of the artists you have listed will be represented from private collections in this area; however, we would like to borrow two representative works from each of the following people: Charles Sheeler, Stuart Davis, Georgia O'Keefe and William Zorach.

Our agent will call for these drawings sometime during the last week in March, but I would greatly appreciate it if we could have confirmation before that time stating size and medium, title etc. for catalog purposes.

Thank you for your splendid cooperation.

Sincerely,

Helen G. Cross

Mrs. Robert Cross
Associate Director

RC:hc

CORRESPONDENCE

1955

P.S:

The Helm Color Plates:

A. Heading for Boston — R & R?

B. Movement No. II related to Downtown New York
Is this the same as No. 26 in our list, Movement No. I?

28

1926

C. On Morse Mt. Small Point — R & R?

D. On Morse Mt. 1928 — I.C.A.?

E. A Street Seing
Not in our catalogue, we should skip.

F. Storm Over Taos — R & R almost certainly

G. Phippsburg Maine, — Farrar, Straus

R & R.

H. Circus Forms
Skip if we can't get Tannahill

I. Boats, Sea and Rocks, 1943 — I.C.A.

Thus we might use B, D, ~~H~~, G and I.

Try to avoid sending plates Air Express which we can't use. Either because they are Raymond and Raymond or are not in the list.

F. S. W.

Do you realize that this could mean 20 color plates? I have just checked. or we can skip it. This should be quite a catalogue. J.

Destroyed?

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

January 26, 1955

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

All goes well and I note the additions to the catalogue.

Will you please send me by return the dimensions of:

<u>Sea Gulls</u>, 1936 (water color) ~~15~~ 22 1/4 x 15
<u>Laurel Blossoms</u>, 1949 (oil) 23 x 27 1/8

Will you send me a telegram letting me know when the color plates leave Boston. Do keep in touch up there and get the quickest possible results.

I have just heard from Rossiter, who plans the preview for March 1; so the time is close.

Best wishes.

Hastily,

F.

Frederick S. Wight
Director of the Art Galleries

FSW:dd

P.S. The 1st. five proofs have just come from Folsom. They are splendid. I have galleys tomorrow, get me the last 3 plates & we are super — F.

over →

UNIVERSITY OF MIAMI

CORAL GABLES 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

January 19, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have been meaning to write to you and say how much we enjoyed having you here, and how much we look forward to having the exhibition we discussed here in the month of June.

We are very anxious to get out a press notice on this; would you send me the forms, entry blanks that you are using, and how you want the exhibition conducted. From these I will prepare a release and submit it to you for approval.

Best wishes,

Sincerely yours,

Allan McNab
Director

AMcN:elf

I have been fortunate enough to be able to borrow Mr S. Rodman's book (Harpers '51) through the Rockefeller Foundation of Manchester University. These are my only actual biographical references.

On to these I've had some books through the U.S.B.I. library concerning American art histories in which Mr Shahn was mentioned.

The reason for my writing to you is to ask whether it is possible for me to obtain actual prints of Mr Shahn's work.

More especially of his posters. It would be a tremendous asset if I could include these prints in my thesis as examples of very high artistic commercial work. But the only trouble is can I get them from America (Again I have been referred to you by the British Arts Council London)

We admire Mr Shahn greatly for his artistic individualism in his painting especially, but I am also interested in his commercial work of which practically nothing is known here.

I have seen a few illustrations in 'Harpers' & 'Charm' & I must regret it being impossible to see more of his work (especially that of a high aesthetic illustrative value. I gather he has done

P.S. The cat. has just jumped to 72 pages, you will be interested to hear. F.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

January 14, 1955

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I enclose a letter to Folsom. It seems they have only five of the paintings and are waiting for Movement, Sea and Sky, Lobster Boat, and Composition, Cape Split, No. 2. Do get these up to them as we really cannot be cutting into February. I should feel badly defeated if I failed to have books for Rossiter.

✓ I am counting on word from you with reference to the Hirshhorns, the David Rockefellers. We are running a reproduction of one of the Hirshhorn's and really must know. What about Tannahill? I take it he is out of the picture and am acting accordingly.

You will note that we are using the White Mountain painting of Dorothy Norman's and not the schooner.

The bibliography and chronology have just come to hand, and I am most grateful for them. All the text is now going to press, and the only delay facing us is in the color.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosures

P. S. I am making all Deer Islands, Deer Isle. Am I correct?

And, what about the two J.C.B. photos at Wolf's — from Helen's book? We can't use the others, want these 2.

(3)

KNOW ALL MEN BY THESE PRESENTS, That I,

of

Edith Gregor Halpert have given and transferred and by these presents do give and transfer to The Museum of Modern Art, a corporation organized under the Education Law of the State of New York and having its principal office and place of business at 11 West 53rd Street, New York, N. Y., subject to the life estate reserved to me, as hereinafter provided, the painting entitled "Salt Shaker" by Stuart Davis (49 7/8 x 32 inches, reproduced on page 25, Stuart Davis, The Museum of Modern Art, 1945).

I reserve and except, however, a life estate in and to myself in said painting and expressly reserve and except to myself the possession of said painting during my life.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 26th day of January, 1955.

Edith Gregor Halpert (L.S.)

JOSLYN ART MUSEUM

Society of Liberal Arts

EUGENE KINGMAN, Director

2218 DODGE STREET OMAHA 2, NEBRASKA

January 25, 1955

Mrs Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs Halpert:

Mr Kingman left yesterday for a week away from the Museum and asked me to send you the information you need about the delivery of the Ben Shahn drawing.

I called Mrs Beber and she says to ship the drawing to the Museum, but send the bill to her:

Mrs Meyer Beber, Chairman
535 South 35 Avenue
Omaha, Nebraska.

Both Mr Kingman and the Committee seem very pleased to have this contemporary drawing included in the Memorial Collection, and we are all anxious to see it.

Sincerely,

Mildred Goosman

Mildred Goosman
Registrar

Department of Art

January 11, 1955

Mr. Ronald Freelander
Associate Publisher
Intercultural Publications, Inc.
477 Madison Avenue
New York 22, New York

Dear Mr. Freelander:

Thank you so much for your letter of January 10.

I have gone over the thing from every possible angle including that of bringing in the plates in a later edition; but the plain fact is, in the light of your information, that I am missing the opportunity you so generously offer by a good month. We have to have books by March 1st, which is too soon for you; and so I must regretfully withdraw with my sincerest thanks.

May I say that you have been most generous to us.

Cordially,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

January 17, 1955

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

After a ~~lobby going~~ merry go round of local and long distance telephone calls, I have the following to report.

Hal Vursell of Farrar Straus and Young referred me to the Western Printing and Lithographing Company of 630 Fifth Avenue for the Marin plates. After spending about three hours talking to a number of unknowing characters, I was finally referred to Mr. Bellows in Poughkeepsie. He advised me that all the Marin plates had been destroyed.

I phoned Lawrence Fleischman who has been travelling, and he gave me his word of honor that the paintings were shipped to Boston today, and that a check for $650 was mailed to you.

David Rockefeller will neither exhibit his painting nor pay for a color plate, in spite of all the pleading.

Joe Hirshhorn is still away, but his secretary promised that the blanks would be mailed to you this afternoon, and that Hirshhorn will definitely lend the pictures so that you may include the titles in the catalogue.

Apropos David Rockefeller, I am enclosing a poor photograph of the Santa Barbara painting "Mid-town Construction, 1928" which I think will serve as an excellent substitute. It will also be nice to have a painting from a western museum.

Tannahill wrote a friendly letter, but repeated his refusal as he is afraid of breaking precedent.

"Deer Isle" is correct.

I am completely at sea about your reference to Wolf and I.C.D. The letter that I received from you on Saturday was, as I assumed, based on actual plates in your possession or at Folsom. Thus, I am curious about I.C.D. -- if I can read your hand writing. I gather that you have the McKinley Helm book in mind and the plate designation, (I) "Boats, Sea and Rocks, 1943" was also reproduced in the ART NEWS subsequently. C and D are both "On Morse Mountain, Maine"; one in the collection of Goodwin and the other in the collection of John Marin. According to your list, the former does not appear at all in color.

January 8, 1955

Mr. Thomas M. Messer
Director of Exhibitions
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Mr. Messer:

No doubt you know the arrangements in connection with the "ABC for Collectors of American Art".

Because the name of the Halpert Foundation cannot be associated with this publication, the correspondence has to clear through the American Federation. Will you therefore be good enough to take care of the enclosed letter.

Incidentally, in writing to DESIGN would you suggest that they get in touch with either the New Yorker or Harper's about this matter. Jack Baur and I are perfectly willing to have the material quoted if credit is given to the author, and some mention is made about the fact that the booklets are available at certain museums around the country.

Many thanks and regards.

Sincerely yours,

EGH:mh
enc.

some of the barriers that exists between British and American art.

As students we are all out to decrease the gap that exists between people's of the earth.

I hope Sir that you and Mr. Shahn can help me to achieve a little of this

Thanking you

I remain

Yours sincerely

[signature]

Leslie Jones. Esq.
School of Painting & Illustration
Regional College of Art
All Saints
Manchester 15
Gt. Britain

YALE UNIVERSITY · SCHOOL OF THE FINE ARTS
DEPARTMENT OF DESIGN
NEW HAVEN · CONNECTICUT

January 24, 1955

Mr. Stuart Davis
43 Seventh Avenue
New York 11, New York

Dear Mr. Davis:

The Department of Design is organizing an exhibition of the work of artists who have acted as visiting critics at Yale since the reorganization of the Department by Josef Albers.

Each person has been asked to submit one painting before the March 29th deadline. The paintings will be on exhibition from April 1st to 30th inclusive. Paintings will be collected from studio or gallery as designated by the artist. In order that your painting may be properly insured, an approximate evaluation should accompany your letter of acknowledgment.

An early reply to this request would be greatly appreciated. Thank you for your cooperation.

Sincerely yours,

Neil Welliver

January 12, 1955

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Mr. Wight:

Mr. Schniewind, Curator of the Art Institute of Chicago, telephoned this morning and said that the drawing entitled "Telephone Building from the Ferry", which I mentioned to you last week in a letter, will not be available for the Boston showing. It is traveling through Europe under the auspices of the Italian Embassy.

Please find enclosed a list of Marin Exhibitions.

Sincerely yours,

JMJr:mh
enc.

can readily see what your kindness has brought me - Thank you!

I am anxiously awaiting photographs on Shahn's "Third Allegory" for the Jewish Center Publicity - Would you kindly take care of this as soon as possible? -

Also - would you kindly receipt and return enclosed invoice -

Many thanks -

Best and happiest 1956 -

Sincerely,

Kathryn M. Jochelson

January 3, 1955

Mr. Leo Asbell
1810 Rittenhouse Square
Philadelphia, Pennsylvania

Dear Mr. Asbell:

This is to acknowledge receipt of the Marin water-color, which reached us in good condition.

Last year I purchased four of the Lachaise Plaques from the Knoedler Galleries, together with several large sculptures by the same artist. Knoedler's acted as agents for Madame Lachaise and obtained the sculpture directly from her.

There is no question about the authenticity of these and I can fully guarantee the fact that they were by Gaston Lachaise. According to Knoedler's again, there were possibly twelve casts in all and probably less.

I am so sorry that I missed you during your visit and hope that I shall have the pleasure of seeing you when you are next in town.

Sincerely yours,

EGH:mh
enc.

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

January 6, 1955

Dear Edith:

Enclosed is check for $640 in payment of the balance due on your statements of June 4th and June 18th, 1954.

At your convenience would you kindly send a receipted bill made out to me.

With many thanks,

Affectionately,

Electra Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Enclosure
check

January 22, 1955

Mr. Willard W. Cummings, Director
Skowhegan School of Painting and Sculpture
2 West 15 Street
New York, New York

Dear Bill:

The matter of transcription to tape and records of the talks at Skowhegan was discussed at the recent meeting.

The committee felt that in view of the fact that the Skowhegan School has received a letter from the Archives of American Art at the Detroit Institute, it would be advisable to carry on from that point. According to a copy of a letter you received, Detroit is prepared to "buy prints of the recordings" and some arrangement could be made between the two organizations.

It was thought advisable that you communicate further with Detroit to ascertain what they would be prepared to pay for. They have quite a sum of money for some of the projects and maybe able to supply a sufficient amount for this purpose.

Perhaps the Foundation can do something later to continue the project.

Sincerely yours,

EGH:mh

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

January 20, 1955

Dear Mrs. Halpert:

I am extremely sorry to have been so long in replying to your good letter of December 9th about my Marin, "Midtown, New York, 1928" and the possibility of including it in the catalogue of the coming show. After the Christmas rush I left for a trip to Puerto Rico and have only recently returned. Then added to the many things requiring immediate attention came the Chase-Manhattan Bank merger.

Naturally, I would, in general be very eager to cooperate with such an important event as the Marin Memorial show. However, I find in the letter I received from Mr. Wight that the exhibition will continue for more than a year, and for this reason I must, with regret, decline. The Marin hangs in a prominent position at my office and I do not feel I could let it go for such an extended time.

I do hope the show goes well and will be interested to have news of it.

Sincerely yours,

David Rockefeller

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

THE MUSEUM OF MODERN ART XXV TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

January 18, 1955

Dear Edith:

Enclosed is an official letter confirming the acceptance of your gift of Stuart Davis's Salt Shaker so you may now go ahead and sign those letters of transfer.

I want to write you personally to tell you again how delighted we are to have the picture. Seeing it here really confirms the feeling I have always had about it -- that it is Stuart's best early work and one of the finest pictures he ever painted.

We are really touched that you should have given it to us.

Sincerely,

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

AHB:ma

JACQUES SELIGMANN & CO., INC.

3 EAST 51st. STREET

NEW YORK

CABLE ADDRESS: GLAENSTARK

TELEPHONE PLAZA-3-0280

PARIS
9, RUE DE LA PAIX

PAINTINGS AND
WORKS OF ART

January 17th., 1938.

Dear Mrs. Halpert:

I am glad to give you here-below, the information you asked me for and which I myself have just received from the former owner of the Toulouse-Lautrec watercolor.

It was probably executed at the old "Ambassadeurs". The personage on the right is supposed to be Séré de Rivière, and the woman, Yvette Gilbert.

This watercolor was part of the Eugene Blot collection, which was dispersed at public auction in Paris on May 10th., 1906, with Bernheim-Jeune as experts. It bore at that auction the number 119 of the catalogue. It was bought there by de Blive, who was for a while a partner in the Galerie Barbazanges and who was killed on the battlefield.

It is described and mentioned under the title "Au Café", Page 245, in "Henri de Toulouse-Lautrec" by Maurice Joyant - H. Floury, éditeur, Paris 1927.

I have not checked up this information as I di not recall sufficiently well the watercolor, and have no photograph of it, unfortunately, but I have no reason to doubt its accuracy.

Hoping the above will be of service to you, I am,

With personal regards,

Yours very sincerely,

(Germain Seligmann)

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 13th. Street,
New York, New York.

INTERCULTURAL PUBLICATIONS INC.

477 Madison Avenue

New York 22, N. Y.

Plaza 1-2900

Cables: Perculta Newyork

January 10, 1955

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Mr. Wight:

Instead of telegraphing you in answer to your letter of the 7th, I am sending this reply airmail special delivery in the hope that it will reach you tomorrow.

If the halftones were being made in the U.S.A. there would of course be no question whatsoever about sending you a set of electros. But the fact is that all our engraving and color printing is done in Vienna. The New York representative of the firms we use over there tells me that he would hesitate to guarantee the quality of electros of process plates made there. While the Austrian engraving and color printing is as fine as anywhere in the world, the same cannot be said, he tells me, for the electrotyping.

The plates themselves are just about completed and we expect proofs, which are being airmailed, to reach us January 17 or 18. We are going to have these proofs checked by Mr. Duncan Phillips in the case of <u>Maine Islands</u> and Mrs. Edith Halpert in the case of <u>The Fog Lifts</u>. Assuming that the OK proof gets back to Vienna about the 25th, your job could go to press at once for we would be willing to have it run before our own edition.

About a week would be required for the printing, so shipment could be made to you early in February. By sea to New York and rail to Los Angeles, it would be necessary to allow one month for delivery. If however, you cared to go to the expense of air freight, namely $125 extra, much time would obviously be saved.

Hoping these arrangements will be satisfactory, and looking forward to hearing from you, I am

Sincerely yours,

/s/ Ronald Freelander
Associate Publisher

RF/lp

 January 12, 1955

these three etching photographs then, and <u>Circus Elephants</u>, if you have it, at the earliest. We shall then be complete.

As to lenders from whom we have not heard: no word from Castleton China, David Rockefeller, Hirshhorn, and the Whitney Museum. If you could check with the first three, I should be grateful. I am writing again enclosing more loan forms, but we are reproducing in each case, and a telegram from you would get us in the clear. I am writing the Whitney.

I should be glad to know when we will be getting the color plates from Folsom. Doubtless Lane can check the accuracy so that you will not have to fly up. Results should be pretty good considering that they have the originals on hand. In any case, I am counting on you; and, if it is necessary, do fly up and have a look before the plates leave. We want them, of course, just as soon as we can have them.

I wrote Rossiter expansively about marking up the price to $2.00. My thought here was to get the book at a price which would allow us to offer a discount at Wittenborn and such places, but I am sobered that we may be down to sixteen color plates and think perhaps we should back away from this and stay with the $1.50 price.

Do catch up these loose ends for me and get us in the clear. I have Dorothy Norman's text which is brief and off we go to press.

Sincerely,

Fred

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosures

P.S. Your photographs, etchings and drawings have just come. But going over the catalogue dummy I find we are jammed full, and I am not going to reproduce drawings and etchings. We haven't the space.

THE
FOREST CITY
PUBLISHING COMPANY
523-529 SUPERIOR AVE., N.E.
CLEVELAND 14, OHIO

CLEVELAND PLAIN DEALER
MORNING AND SUNDAY
SUPERIOR AVE. AT EAST 6TH STREET

CLEVELAND NEWS
EVENING EXCEPT SUNDAY
SUPERIOR AVE. AT EAST 18TH STREET

STERLING E. GRAHAM
PRESIDENT
CHARLES F. McCAHILL
SENIOR VICE PRESIDENT
JOHN A. VAN BUREN
VICE PRESIDENT

January 24,1955

Downtown Gallery
32 E. 51 St.
New York, N.Y.

RE: BEN SHAHN exhibition

Dear Sir:

I am surprised that no one ever mentioned it before but your publicity releases on that old blue paper is the hardest copy to read of any publicity sent out in this country. It is not always necessary to rewrite some of the material, and sometimes there isn't time. As anyone knows nearly all linotype operators use mercury blue ligths. On blue paper they just throw the material right on the floor, because it cannot be read.

I am always glad to use your releases, but may I suggest the material be on white paper. Triple spaced lines would help too.

Very truly,

Paul B. Metzler

~~Art~~ Critic

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS

OFFICE OF THE REGISTRAR

January 14, 1955

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Allen:

In accordance with the instructions contained in your letter of January 12 to Mr. Rossiter's secretary, we shipped to you today by Railway Express Collect six of the seven pictures Mrs. Halpert sent here for repair. The seventh, "The Man in a Cloak," is still being worked on and will be sent to you when completed.

Upon their safe arrival please sign and return the three receipts enclosed.

Sincerely yours,

David B. Little

David B. Little
Registrar

insurance. It is my under-
standing that some one will
pick up, crate & ship Seapiece
to U.C.L.A. sometime in
February. Apparently it will
then be on exhibition not only
at U.C.L.A but in Washington
San Francisco, Cleveland &
Minneapolis. Should I insure
it during this period in
question or can I be sure it
will be fully covered for
fire, theft & comprehensive
insurance while it is on
loan?

January 3, 1955

Mrs. Anthony B. Cudahy
439 North 61 Street
Omaha, Nebraska

Dear Mrs. Cudahy:

I have been away on a holiday vacation and have just returned.

A receipted bill was mailed to you for the painting that you retained and we have received the others which you had returned.

Indeed, if at any time you desire to trade the Marin you chose for another example by the artist we shall be very glad to cooperate with you. I look forward to your visit.

Sincerely yours,

EGH:mh

17100 JEFFERSON AVENUE

Mrs Halpert
The Downtown Gallery
New York.

Dear Mrs Halpert:
Will you forward to me as soon as possible another copy of Ben Shahn's "Patterson #1" similar to the one you so kindly loaned us for the Rental Gallery at the Baltimore Museum. I have sold the first one and will forward the amount to you as soon as I return to Baltimore. I have a request for another copy if I can supply

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

EDGAR P. RICHARDSON, *Director*
WM. A. BOSTICK, *Secretary & Business Manager*

Phone TEmple 1-0360

January 20, 1955

Mrs. Edith G. Halpert
Edith Gregor Halpert Foundation, Inc
32 E. 51st St.,
New York City 22

Dear Mrs. Halpert:

Many thanks for your letter and for the hint of possible help for us for the ARCHIVES OF AMERICAN ART.

We have enough money in hand to finish our pilot project, the microfilming of the institutional holdings of letters, documents, catalogues, etc., in Philadelphia. It is an immense and very fascinating mass of material, of the greatest importance.

We have also learned the most useful experience both for the planning and the technique of such a microfilm project. I am anxious now to get at (1) the material in other cities, and (2) some big national surveys, such as a survey of American art exhibition catalogues from 1795 down.

We are also getting some very fascinating original material.

I have taken a great deal of interest in the scrapbooks that Vose and his father have loaned us to microfilm. They cover collecting and sales in the late nineteenth and early twentieth century both in Boston and New York and elsewhere, and are a mine of very interesting material for the history of American collecting, and of American taste.

I hope someday we will get something like this from you. The place and influence of the really creative art dealer, like yourself, has never been given its proper weight. It would be of great interest to us, someday, to follow your career as an art dealer, for example. People like yourself, or Brummer, or Steiglitz, are vital parts of the story. So don't let your part end in the wastebasket or the wastepaper drive.

Sincerely yours,

E. P. Richardson,
Director

EMBASSY OF THE UNITED STATES OF AMERICA
OSLO

Nobelsgate 28.

6 January, 1955.

Mrs. Edith Halpert,
The Downtown Galleries,
32, East 51st Street,
NEW YORK CITY.

My dear Mrs. Halpert,

It was very nice to see you again, both in your Gallery and at Elizabeth Coale's cocktail party. My husband enjoyed so much talking to you and having an opportunity to thank you for all that you have done for us. I am also very glad that you could meet my son and Norwegian daughter, and I am sure you agree with us, that we are very lucky.

Yesterday I had the photographer here and he took photographs of your paintings, as well as some others which have been loaned me from the Corcoran Gallery and the Phillips Memorial Gallery. I will send you copies when they are finished. I hope to make a scrap-book of all the fine paintings that come here to the Embassy so that I may have a talking point when I eventually return home and work for a more permanent plan for American Art in Embassies abroad.

Now to-day we are sadly saying 'au revoir' to your lovely paintings and they are being packed up to be shipped back on the first Norwegian American steamship after they are ready. I am keeping out the Head of the American Indian because we both decided we would like to buy it if you would let us do so. Are the valuations you put in the insurance the proper asking prices? Please let me know exactly what you would like for the Indian head. We are also keeping the cock weather vane as you said we might for a while longer.

When the paintings arrive will you kindly inform J. Blaise de Sibour, 1700 Eye Street N.W. Washington 6, of their safe arrival so that he may close off the insurance.? We managed to take out the small piece of loose glass that was under the glass of the Georgia O'Keefe picture so we sent it as it is with the small hole in the corner. I will leave it to your discretion whether you should have a new glass for the picture. ~~and~~ The insurance covers the cost, and I am sure you know where to have it done

January 22, 1955

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

Enclosed you will find a copy of our catalogue of the Ben Shahn exhibition.

As you will note, the show will continue through the 11th of February. We made an error in including the 12th, which is a legal holiday.

I hope that you will have occasion to be in New York and will see this very exciting exhibition of twenty-four paintings and a group of drawings.

Sincerely yours,

EGH:mh
enc.

Machias, with Gray Sea following fast. They are waiting for the two Fleischman paintings, Composition, Cape Split and Lobster Boat; also for Bill Lane's painting. I do hope the Fleischman paintings are actually in their hands by now and that Bill's is too. It will be very good if the first five plates are flown right out, air express.

I have urged Bill to check, but I am somewhat worried as he has not brought in his own painting. I am relying on you, here, and suggest that you give him a ring, urge him in, and then decide whether it is necessary for you as well to see this first batch. His check should be sufficient if all goes smoothly. I am, of course, anxious for good plates, as the appearance of the catalogue is most important. I keep referring Folsom to you as you are on the scene and know the urgency.

I note your thoughts and corrections about my text, quite agree, and will patch up.

I shall do what I can about the Met showing, but I feel that I cannot nag. It is certainly closer, granting the circumstances ~~are~~ here.

In all haste.

Cordially,

Fred

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosure

P. S. To repeat: wire me Tuesday at the latest if the two Institute of Contemporary Art plates exist at Wolf's.

I enclose Diggory's letter as it is of no further use to me.

afa

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. SAcramento 2-2452

18 January 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I thought that you and the Trustees of the Halpert Foundation would be interested to see the enclosed article on "ABC for Collectors" which appeared in the Detroit News.

Please keep this copy if you wish as we have another one for our files.

Sincerely yours,

Annette L. Michler

Annette L. Michler
Secretary of Special Projects

enc

State of New York

ANNUAL REPORT - CHARITABLE ORGANIZATION

Department of Social Welfare Form CR-131 (Page 1) (1/55)

Full official name of organization ____________________

Street and number ____________________

City and state ____________________

LEAVE ABOVE SPACE BLANK

Period covered by this report (check one):
- [ ] Calendar year
- [ ] Fiscal year ended:

Section A. STATEMENT ON EACH SOLICITATION DRIVE, CAMPAIGN OR APPEAL FOR CONTRIBUTIONS

A separate statement, Section A, must be prepared for each individual solicitation drive, campaign or other appeal conducted during the year. A continuous or year-round solicitation should be treated as one drive. If more than one solicitation drive, campaign or appeal was conducted during the year, report the first here and report others individually in a separate Section A for each.

1. Purpose of solicitation ____________________

2. Period of solicitation: (From) ________ (To) ________

3. Geographic coverage of solicitation: ____________________

4. Total amount of contributions actually raised (exclusive of unpaid pledges) $ ____________ (Unpaid pledges at end of year $ ____________)

5. Professional fund raiser (including his professional solicitors, if any). DO NOT ANSWER UNLESS PROFESSIONAL FUND RAISERS WERE USED.

If the organization employed a professional fund raiser (including his professional solicitors, if any) for this solicitation, fill in the information below. If more than one professional fund raiser was used in this solicitation, report on CONTINUATION SHEETS the information below for each additional professional fund raiser (including his professional solicitors); the CONTINUATION SHEETS should identify the drive to which they relate.

A. NAME AND ADDRESS OF PROFESSIONAL FUND RAISER	Compensation Paid	Services Performed by Professional Fund Raiser in Drive (Check all applicable items)
		[ ] Planned [ ] Managed [ ] Conducted or Carried On [ ] Other (Specify)

B. NAMES AND ADDRESSES OF HIS PROFESSIONAL SOLICITORS	Compensation Paid	NAMES AND ADDRESSES OF HIS PROFESSIONAL SOLICITORS	Compensation Paid

By whom were the professional solicitors paid? [ ] Professional Fund Raiser [ ] Organization

C. IF EXPENSES WERE PAID TO PROFESSIONAL FUND RAISER IN ADDITION TO COMPENSATION, state amount $ ____________

D. DID PROFESSIONAL FUND RAISER OR PROFESSIONAL SOLICITOR HANDLE RECEIPTS? [ ] Yes [ ] No IF ANSWER IS YES:
(1) Did they retain their compensation as a prior charge against receipts? [ ] Yes [ ] No
(2) Did they maintain records of receipts and account for them to the organization? [ ] Yes [ ] No

6. Staff of Organization

A. IF ANY OFFICIALS OR REGULAR EMPLOYEES OF THE ORGANIZATION participated in planning or managing the solicitation, or solicited, indicate number full time ______ number part time ______. If any of them received extra compensation for fund-raising activities, indicate whether the amount of extra compensation was contingent on contributions obtained by them:

____

B. IF ADDITIONAL EMPLOYEES were engaged by the organization for this solicitation, indicate number employed and state whether amount of compensation was contingent on contributions obtained by them:

____

7. State total amount of any other expenditures directly chargeable as costs of this solicitation $ ____________

8. If any portion of the net amount inuring to the benefit of the organization from this solicitation was used for any purpose other than indicated in item 1, above, state amount and explain ____________________

____

WADSWORTH ATHENEUM
COLT, MORGAN, AND AVERY MEMORIALS — A FREE PUBLIC ART MUSEUM — FOUNDED 1842
25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN
TELEPHONE 7-2191

January 20, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

You may remember that when we acquired the Stuart Davis we paid so much down and the remainder was to be paid to you from the Schnakenberg Fund after the first of the year. We have received an additional sum from Henry Schnakenberg and I wonder if you could send us a bill for the remaining $550. so that payment can be cleared up.

With all good wishes.

Very sincerely yours,

CCunningham

C. C. Cunningham,
Director

CCC:eg

Paid 4/30 2600 —
Dec 10, 1954 550 —

Bayonne Jewish Community Center



1050 BOULEVARD, BAYONNE, N. J.

January 14, 1955

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert: **Att: Mrs. Edith G. Halpert**

The fine public response to our exhibitions of contemporary American painting of 1953-54 has encouraged us to think of making this an annual presentation.

We are now planning an exhibition of "Recent Contemporary American Painting and Sculpture" to be held February 28th through March 11th. As in the past we are prepared to meet your requirements regarding transportation and insurance. All inquiries about possible sale will be referred to you.

For this exhibition we would like to show quite recent works of Stuart Davis and Ben Shahn. We will call you with reference to fixing a date for making the selection.

We wish to thank you for your past cooperation towards making our exhibition a success.

Sincerely yours,

Rose Rose

Mrs. Sydney A. Rose, Chairman
Fine Arts Committee

P. S. Enclosed please find a catalogue of our last exhibition.

January 22, 1955

Mr. R. Kirk Askew, Jr.
Durlacher Bros.
11 East 57 Street
New York, New York

Dear Mr. Askew:

I am enclosing a copy of my letter to Hyman Swetzoff.

As I stated, I was completely unaware of the arrangements and assumed that Swetzoff was the direct representative and in turn collaborated with you in the New York exhibitions. I am sorry that there has been a mix-up.

I note that your bill lists the retail price and that the discount Swetzoff mentioned was not included. I assume that this is an oversight. Will you therefore be good enough to send me a credit slip for the commission and I shall mail my check instantly.

If any more of these recent drawings are available in the near future, will you please let me know as I may have occasion to place another one in a collection very shortly. I am grateful for your cooperation.

Sincerely yours,

EGH:mh
enc.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

January 21, 1955

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I enclose the San Diego publicity, which I thought you would like to see. I haven't had time to read it, but the spread looks well enough. I am also sending a copy to Charles.

I was down there the other day to speak to a group of earnest and enthusiastic ladies, and all went very well indeed.

I have only managed to sell three of the $25 Sheeler catalogues -- two here and one in San Diego. So that is a paltry $75 to add to the total. I doubt if this climbs much higher, and perhaps we should think about the sort of keepsake we can now afford. What could be managed?

Ever yours,

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosures

EAST SIDE HOUSE
WINTER ANTIQUES SHOW
SEVENTH REGIMENT ARMORY — PARK AVENUE & 67TH STREET

EAST SIDE HOUSE SETTLEMENT
STEPNEY CAMP
WINIFRED WHEELER DAY NURSERY

Chairmen:
Mrs. Vincent D. Andrus
Mrs. John A. Brown
Mrs. Clark H. Minor
Mrs. Clarance Stanley

540 East 76th Street
New York 21, N. Y.
Telephone: REgent 4-4648

Managers
Mr. & Mrs. William Gillette

Lakeville
Conn.

January 13, 1955

Edith Halpern
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Miss Halpern:

I am enclosing a mimeographed copy of the floor plan for the show. The section marked off for the picture gallery is indicated. The spaces in this section will be 16' x 4' to give more of a gallery effect. Also there will be more space to place chairs or benches in the aisle. This sectioned area was designed so that picture dealers could display their things without having to staff a booth. The cost per space is $120.

Thus far those definitely agreeing to take a space are: Newhouse Galleries, Hirschl and Adler, Bland Gallery, St. James Gallery, and Kennedy Galleries. Those who are interested but have not definitely agreed are Eberstadt, The Old Print Shop, Avis & Rockwell Gardiner and possibly Wildensteins because of connections.

Unfortunately the idea of this section came about rather late in the game but another year I am sure that it cna be a great asset and drawing card for the show. I do hope that you can join us in the first of these really superior shows.

Sincerely yours,

William P. Gillette

William P. Gillette
Manager

For List of Board and Committees please see over

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

January 25, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

My dear Mrs. Halpert:

I have not been negligent or careless with reference to the more or less incomplete plan which you and I have had in mind for an exhibition on this campus to be brought together by yourself. And I've been very appreciative of your gracious willingness to help us in this matter.

It now transpires that we are compelled by reason of time schedules, etc., as well as by the desire to publicize the work of our own artists, to present a six-man exhibition beginning April 24, which will represent Albrizio, Lasansky, Lechay, Edie, Ludins, and Burford.

Now, the thing that I am undertaking to get in hand, and concerning which I should have a preliminary expression from you is our exhibition for this summer.

Dr. Longman is going to England and the matter falls upon me again.

We have tentatively decided to divide the show and have an exhibition either of prints or crafts in the Art Building with an exhibition in the Union which I should like to be the kind you could gather for us if you are willing.

There is still an unresolved question with reference to the possibility of a very large print show, part of which would be in the Union.

We shall settle this very soon.

January 8, 1955

Mr. J. D. Laveman
165 Broadway
New York, N. Y.

Dear Mr. Laveman:

As I mentioned on several occasions, I have been very distressed that the bank statements for the past two months carry such an extraordinarily low amount -- way below any we have had since the early forties. While we have a large amount of Accounts Receivable, the proportion is no different than in the past. Furthermore, I checked our gallery stock sales and purchases with the thought that I might have spent much more than I had sold in that category. To the contrary, I find that the gallery stock sales from January through December of 1954 were $49,932.00, and the purchases were $37,609.26, leaving a differential of $12,322.74. Thus, it is not that I have over-invested this year, and the matter is more puzzling than ever.

You spoke of giving me a statement as of December 1954, and at this moment I feel that it is imperative that I get it as I cannot go on functioning unless I know what the situation is. It is completely beyond my comprehension. Naturally I cannot undertake any more purchases no matter how tempting the offer may be. As a matter of fact, I had planned to visit Max Weber with the intention of buying a large group of pictures which I know I can sell subsequently, but in his case it would have to be a cash transaction to obtain the proper price range. He expected me this week end and my negotiations may fall through because of the delay. Therefore, I hope that you can give me this statement and discuss the cash situation with me within the next few days. I am sure that you can understand my anxiety in this matter.

Sincerely yours

EGH:a

January 17, 1955

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are revising our article on DRAWING for the next edition of COMPTON'S PICTURED ENCYCLOPEDIA and would appreciate it if you could give us permission to reproduce the following:

DREAM
by
Yasuo Kuniyoshi

If permission is granted, could you furnish us with a good 8x10 glossy photograph of the above - and bill us? Proper credit will also be given.

Thank you for your kind consideration.

Sincerely yours,

Ethelyn Weeks

(Mrs. Lee R. Weeks)
Picture Editor

January 22, 1955

Mr. Hyman Swetzoff
Swetzoff Gallery
66 Huntington Avenue
Boston 16, Massachusetts

Dear Mr. Swetzoff:

Hyman Bloom telephoned me several days ago to explain his business arrangements and, as you know, the drawing was delivered to me by the Durlacher Gallery.

I trust that this is satisfactory to you.

Sincerely yours,

EGH:mh
cc: Mr. R. Kirk Askew, Jr.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

RENE d'HARNONCOURT
DIRECTOR

January 3, 1955

Dear Edith:

You may have already heard something about the large exhibition of 20th century American art which the Museum of Modern Art is organizing for a showing this coming spring at the Musée d'Art Moderne in Paris. This show, which has been invited by the French Government, is being selected from the collections of the Museum of Modern Art and its Trustees and will constitute a cross-section of the various departments of the Museum. It is a sequel to the Twelve Americans shown in Paris in 1953 but will be much broader in scope and will include the work of some 70 painters and sculptors. Naturally we are eager to make a stunning impression on the French critics and public.

Stuart Davis was one of the Twelve Americans and his major works in our collection were included in that exhibition. We feel it would be unfair to the artist and a mistake from every point of view to send the same works by Davis to Paris to the same museum in which they were shown in 1953. For this reason we hope that we may use his "Salt Shaker" which you have so generously given to the Museum during this past month. I am sure you will understand and sympathise with our desire to include this important new acquisition in the exhibition. May we count on it?

With kindest regards and best wishes for 1955,

Faithfully yours,

René d'Harnoncourt

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

RDH:lh

Cat to Consignment

"AMERICAN PRIMITIVE PAINTINGS"

Itinerary

Arranged by the U. S. Information Agency

	Dates	Location
1954	June 19 - October 3	Kunstmuseum Lucerne, Switzerland
	October 27 - November 20	Museum of Applied Arts Vienna, Austria
	December 10 - January 3, 1955	Municipal Museum Dortmund, Germany
1955	January 8 - February 6	America House Munich, Germany
	February 20 - March 15	Liljevalch Gallery Stockholm, Sweden
	March 26 - April 17	Kunstnernes Hus Oslo, Norway
	May 1 - 30	Whitechapel Gallery London, England
?	June - July	Edinburgh, Scotland
?	August 7 - September 5	Trier Museum Trier, Germany

JOSLYN ART MUSEUM

Society of Liberal Arts

EUGENE KINGMAN, *Director*

2218 DODGE STREET OMAHA 2, NEBRASKA

January 19, 1956

Mrs Edith Halpert
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Mrs Halpert:

The Committee for the Auerbach Memorial met the other day at the Museum and I was very pleased to hear Mrs Beber's report on her visit with you and her recommendation of the Shahn drawing. Everybody liked the selection and Mrs Beber was to wire you that it is to be purchased for the Memorial at the Museum. This is just a follow-up note to say that the drawing can be shipped directly here at the close of the exhibition.

We would like also to have a copy of Shahn's book on the Jewish alphabet for the Collection.

Thanks for helping us out on this purchase. I will be in New York briefly for the College Art meetings next week and hope to have a moment to drop over to see you.

With kindest regards.

Sincerely,

Eugene Kingman

EUGENE KINGMAN
Director

EK:mg

It was swell seeing you, as usual, and I look forward to another meeting soon under happier circumstances.

Sincerely yours,

EGH/ak

Please drop me a line if it would be possible to receive a catalog. I would send a money order to cover expense of catalog and mailing charges.

Youre very gratefully,
Merrill Fischer SKGSN

Cowles

BRANDEIS UNIVERSITY
WALTHAM 54, MASSACHUSETTS

School of Creative Arts

23 January 1955

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

Boston Truck is returning the things that the committee did not select. The Mintz, Thrall and Reiss were too big physically. This business of size is a real nuisance.
I am enclosing a purchase order for the Marin and the Shahn. Unfortunately I don't have the price for the Shahn. I will just leave it blank and hope that it will be all right with the very complicated accounting system they use at Brandeis.
We enjoyed being with you very much the other evening. I hope it won't be too long before you are in Boston or we are in New York again.

Faithfully,

Chama

121 Brattle St.
Cambridge

BARNARD COLLEGE
COLUMBIA UNIVERSITY
NEW YORK 27

AMERICAN CIVILIZATION PROGRAM

212 West 11th Street
New York 14, N. Y.

16 January 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

As Professor Rauch wrote you some time ago, we are assembling an exhibit to accompany this year's Intercollegiate American Arts Festival, at which Mr. Ben Shahn will be a speaker. Although April 29-30 is still some time off I'm sure it is none too soon to start planning the makeup of this exhibit.

We hope that it will be possible to include a representative group of Mr. Shahn's work and at this moment I am most interested in finding out just how many paintings that might be. I have a certain set exhibit space to work with and must divide it somehow between Architecture, Painting & Sculpture, and Theater. The exact apportionment will depend of course on what is available for the exhibit.

If you would prefer to discuss this matter by phone I can be reached during the day at the office of Marcel Breuer, ORegon 9-1160. Otherwise I hope to hear from you shortly by mail.

Sincerely yours,

Robert F. Gatje

Robert F. Gatje, Designer
Festival Exhibit

cc: Mr. Shahn

January 28, 1956

Mr. Boris Mirski
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

Thank you for delivering - finally - the Nadelman sculpture and the O'Keeffe painting - also for sending me Askley's telephone number.

I, too, have a difficult time in adjusting myself to the idea that Joe is no more. How is Isabel functioning now? She seemed so numb until I got her tight. It was the most distressing day that I had experienced and I hope that Isabel adjusts herself to the reality of the present situation.

George asked me about the outstanding account, but I just dreaded to refer to the records and the thought of his passing. However, here it is. Will you please transmit the information to George? This amount represents a purchase of the Grave's "Spring Jardiniere" in June 1955 and the Weber "Sabbath" in November 1955. The former was $300 and the latter $3000. Naturally I shall be glad to take these back if the Estate cannot or does not wish to pay for these. Also, I would not like to have these resold elsewhere.

Apropos - and for Isabel's sake, I hope it will not be necessary - I am prepared to repurchase all the paintings which Joe purchased from me, or take over the entire collection including some of the other acquisitions - and particularly the Hyman Bloom. Arrangements can be discussed if and when necessary.

I hope that no one will be crude enough to approach Isabel about this at the present, as she mentioned during my visit with her how strongly she felt in relation between the art collection and Joe. On the other hand, there may be some practical reasons which will arise, and I am sure you and George can handle the situation ideally.

And so, time marches on, and the wrong people are removed.

January 8, 1956

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

The attached is self-explanatory. Evidently, O'Keeffe has taken care of the matter todate and the loans should come through normally.

Please note the second paragraph. It might be worth a follow-up.

Today we picked up the Marin from Henry Loeb and it has already been shipped to Boston. Will you be good enough to communicate with Forsom regarding deliveries of the plates, etc. I may - if you think it worth while - fly to Boston to look at the reproductions in comparison with the paintings before the job is considered finished. Let me know what you think of this idea.

I shall read the final manuscript enroute to Connecticut for a weekend and shall mail it to you on Monday. It arrived this afternoon.

And so I hope everything is now under control, and that you can relax from the arduous task.

My best regards.

Sincerely yours,

EGH:mh
enc.

January 29, 1955

Mr. Frederick Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

Believe it or not, I spent at least twenty man hours chasing the two missing plates, phoning New York, Boston, Poughkeepsie, etc., and, in many instances to five or six people in the same organization. This morning I finally received word from Wolf and Company where a thorough search was made that the two Marin plates are not in existence. Thus, I think we had better drop the whole matter.

Fortunately, we do have nine new plates, which should help the situation considerably. Folsom sent proofs of five and is sending corrected proofs of these in the next day or two, copies of which will be mailed to you directly from Boston. The Fleischmann paintings finally reached Folsom and on the same day we sent "The Fog Lifts", for which John Marin, Jr., will pay. A check will be sent to you very shortly for that plate. Lane evidently decided to have his own company in Worcester reproduce his painting and the proofs will be sent to you by him. Spencer Cowan is checking on all the Folsom plates, which incidentally are good even in first proofs.

Little do the artists realize what work goes into the assembling and catalogueing of an exhibition. I know how much time and effort you have put into it, and how frantically you must have worked and are still working on this exhibition. I know too, that this Gallery has been hopping in connection with the Marin show for months and particularly during the past few weeks since the Shahn show has opened to the public the whole thing has been quite maddening. Our attendance has broken all Gallery records and this is the first evening that I have been able to find some time - if not the wits - to dictate a few letters. My dictation file is about three stories high at the moment.

You will be pleased to know that Art News is running a feature story on Marin and is using a color plate - that

STANFORD UNIVERSITY
STANFORD, CALIFORNIA

ART GALLERY AND MUSEUM

January 18, 1955

Director
Downtown Gallery
32 E. 51st
New York, N.Y.

Dear Sir:

The Stanford Art Gallery of Stanford University in cooperation with the Stanford Committee for Art is planning an exhibition of 20th century American and European drawings to be exhibited at the University from April 16 to May 15. This exhibition will include examples from the private collections of members of the Committee as well as loans from the leading dealers and Museums throughout the United States.

The scope of the exhibition will cover the years 1900 through 1954 and will include onr or two representative works by each of the artists noted on the enclosed list. Should you have drawings by any of these artists and would be willing to loan them to Stanford University for this exhibition, I would appreciate receiving a list of available works for our consideration. This list is only tentative and we will welcome other examples of the same period, particularly among the younger artists.

Stanford University will, of course, bear all packing and transportation expenses and insure the works with wall to wall coverage. All lenders will be properly credited and a price list of salable pieces will be available.

May I hear from you at your earliest convenience?

Sincerely,
Helen G Cross
Mrs. Robert Cross
Associate Director

enc.

RC:jt

January 22, 1955

Mrs. William F. Weaver, Jr.
Westaways
Skippack Pike, Blue Bell
Pennsylvania

Dear Mrs. Weaver:

Thank you for the check. Please do not worry about the balance, but pay it at your convenience.

U.C.L.A. assumes the responsibility for the picture from the time it leaves your house until it is returned to you and you have no cause to worry about it whatsoever. Naturally, we are trying to cooperate with Mr. Wight in reducing the expense where ever possible. Therefore, if it is at all convenient for you when you drive to town (Philadelphia) perhaps you could arrange to drop off the picture at the residence of Dr. Michael Watter at 1924 Rittenhouse Square. A Marin from his collection is also included in the Memorial exhibition, and he promised to bring it to the Gallery where many of the paintings will be picked up by the shipper. If this is convenient for you, will you insert a note in the blank Wight sent to you indicating that you will deliver to Dr. Watter, but that the insurance will start before that date.

I think he is somewhat confused and thought that we retained the picture here after your purchased it. There will be no exhibition in New York for some time and it will not be at this Gallery. The tour starts at the Museum of Fine Arts in Boston on March 5, and continues to five other Museums which no doubt he has outlined in his letter.

We are still trying to obtain a copy of Time magazine and you will receive it as soon as we succeed in obtaining it.

I saw the photograph of you and David Gwinn accompanied by a half of a John Marin painting - in the Philadelphia Bulletin. I must say the photograph did not do you justice.

It was so nice seeing you in Philadelphia and I hope that you will come in to say hello when you are next in town. Perhaps you can have lunch or a drink with me.

Sincerely yours,

EGH:mh

UNIVERSITY OF MIAMI

CORAL GABLES 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

January 28, 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Regarding your letter of January 20th, we will see that the Davis and Sheeler paintings leave for Nebraska in sufficient time. It means, of course, withdrawing them before the close of our exhibition, but this is one of those things which cannot be helped.

Is there anything you can do to send substitutes to Jack Craft in Columbia? I would very much appreciate it, because he is really going to be short of material.

Best wishes to you,

Sincerely yours,

Allan

Allan McNab
Director

AMcN:elf

cc: Dr. John R. Craft

January 8,1955

Mrs. Spencer Cowan
121 Brattle Street
Cambridge, Massachusetts

Dear Charna:

Forgive me for not having answered your letter before this. When I returned from my vacation, I was fairly overwhelmed with the accumulated papers, messages, etc., and am just beginning to exhale again.

The pictures were picked up several days ago, and an official consignment slip was mailed to you at Brandeis. I hope that the committee will agree with some of your choices.

I was pleased that you and Spence exchanged such esthetic gifts and hope that you like them.

When are you coming to town again? You must arrange to be here for the Shahn party celebrating twenty-five years of his association with this Gallery. This takes place on Monday, January 17, from 5:00 to 7:00 and thereon, and should be great fun. Please try to make it. I look forward to seeing you and Spence.

Incidentally, I got the most delightful note from your son, and am cherishing it in spite of the slight misspelling here and there. It was simply delightful.

Sincerely yours,

EGH:mh

SQUARE D COMPANY
6060 RIVARD ST.
DETROIT 11, MICH.

EXECUTIVE OFFICES

Jan. 25th 1955

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I should like to thank you again for your kindness last Wednesday for devoting so much of your time to our proposed mural competition.

I was with Allen Emil later in the day and told him how helpful you had been and of the very unique approach you had suggested as to the staging of our competition. He was very much impressed and has given me his support in extending this plan to our top management people (which will be done on Monday of next week).

We will certainly keep you posted as we move along, and want you to know how very much we appreciate your cooperation.

Sincerely,

Don H. Jensen

Donald H. Jensen
Director of Public Relations

DHJ/bc

INFORMATION REGARDING WINTER ANTIQUES SHOW

PLACE - Seventh Regiment Armory, Park Avenue between 66th and 67th Streets. Entrance for cars and light trucks on Lexington Avenue.

TIME - Show opens at 7 P.M. Monday, January 24th and closes at 6 P.M. on January 29th. Dealers may move in after 9 A.M. on Saturday, January 22nd and move out on Saturday between closing and 12 midnight or on Sunday, January 30th, between noon and 8 P.M. Everything must be out on Sunday.

ACCOMMODATIONS - The hotels in the immediate vicinity will not make special rates. The Hotel Sulgrave has rooms from $10 single and $12 double. This is directly across Park Avenue. The Shelton, Lexington Avenue at 49th Street, is more reasonable and will make special rates. This is only a short taxi, bus, or subway ride from the Show. Garaging for your car may be had at a reduced rate if you let us know in advance. The restaurant and cocktail lounge on the fourth floor of the Armory is available to the exhibitors and their guests, but not to the general public.

BOOTHS - These are constructed of gray stained plywood eight feet high. Wallpaper may be put on by means of thumb tacks, and also small brads may be driven in, but no screws, staple guns, or large nails are permitted. Heavier pictures, mirrors, etc., may be hung from the top by means of picture wire. Any special construction desired should be cleared through Mr. Groht at the Ivel Construction Corp., 96-20 43rd Avenue, Corona, Long Island, ILlinois 7-2002. The floor is of hard wood and no nails are permitted. It would be advisable to bring some carpeting to save your feet from getting too tired.

ELECTRICAL OUTLETS - One 200 watt outlet will be supplied free of charge, all others will be at the exhibitor's expense. Please fill out the accompanying forms IMMEDIATELY and send one copy to the Kimball Electrical Construction Corp. and the other to East Side House. In case further information is required pose your questions to Mr. Max Krell at Kimball.

DETECTIVE SERVICE - This is supplied by Burns Detective Agency. Mr. Brewer will be in charge. All loads will be checked in and out. Two guards will be on duty at all times and an additional two will be on during the hours that the show is open to the public.

PUBLICITY - Any material or pictures of noteworthy items would be appreciated so that we can pass on this information to press, radio and television.

STORAGE - Space will be provided for the storage of empty cartons. These must be clearly marked with the dealer's names and booth number. Tags for this purpose will be sent to you at a later date.

SALES TAX - Permits for out of town dealers will be provided by the management. A 3% city sales tax will be charged and the collectors will be around at the end of the Show. Be sure that you keep an accurate record of your retail sales.

TELEPHONES - There are pay telephones in the lobby and downstairs outside the rest rooms. Also the management will have a private phone in its office. This will be installed the Friday preceding the opening. The number is REgent 7-4180.

January 25, 1955

Dear Miss Halpert,

Just a note to explain my delay in sending you this check. I only arrived in New York last Wednesday, and my Christmas check was in the bank the following day. I takes a week for it to clear(I only have a special checking account) so today it can clear.

I realize that this isn't the exact amount but if you will send me what ever the remaining amount is, I will send you a check immediatly.

I would love to see the Shahn exhibition, but I am afraid it will be quite some time before I will beable to show my face in the Downtown Gallery again.

I can't thank you enough for being as understanding as you have.

Very sincerely yours,

328 E 13th

January 22, 1958

Mr. Eugene Kingman, Director
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Mr. Kingman:

I am very pleased that the superb drawing by Ben Shahn will become the property of the Joslyn Art Museum.

We have it in our current exhibition, but since it is not catalogued, can ship it to the Museum at your convenience. However, will you be good enough to advise me how the picture is to be billed - to the Museum or to the Memorial Committee.

A copy of the book is being sent to you under separate cover.

I look forward to seeing you while you are in New York.

Sincerely yours,

EGH:mh

SOUTH WINDS
OF MINNETONKA
ROUTE TWO
EXCELSIOR, MINNESOTA

Jan 21 [1955]

Associated American Artist
New York.

Dear Sir

Some time ago I saw over TV on the Home Hr. a man showing weather vanes. He had all kinds of animal patterns.

I do copper work and I am always looking for new subjects so wrote to them and they sent me your address says you had the



"All right, you can have a pterodactyl—but you've got to promise to feed and take care of it!"

1212 N. Panorama Drive N.E.
Chattanooga, Tennessee
January 12 1955.

My dear Mrs. Halpert:

I read about you and I think you should be called the Artist's Fairy-Godmother. As my daughter, Joan, is an artist, I have compassion for all crwative people. She is 23 yrs. old and is studying at the Institute of Fine Arts in Munich, Germany. She won a Fulbright Scholarship for 1954 - 55. She is studying under an eminent teacher and is working very hard.

As Joan has won many first awards and been accepted in good shows, mostly in the South, I thought I would write you and if ever you came to Chattanooga, to call on us and perhaps see if you like Joan's work.

I often ponder how does an artist get known? I think it is wonderful how you help the young artists - that is the sad angle that an artist if he has talent, has to wait until he is old before he starts selling pictures.

If you have the time, I would appreciate hearing from you and any suggestions or advice, will be greatly appreciated.

Hoping you enjoy a very good and happy New Year,

Thanking you,

Sincerely,

Mrs. A. F. Hedman

Mrs. A.F.Hedman

Hartford City Paper Company

MILLS AND GENERAL OFFICES

Hartford City, Indiana

January 20, 1955.

Director, Downtown Gallery
32 E. 51
New York City

Dear Sir:

I am Vice-President and General Manager of this Company but now want to make a change to my real interest, art, and would like to inquire about the possibilities of representing your gallery in the middle west. I would propose to devote my full time to;

Arranging exhibitions in museums, colleges, schools, and selected retail stores.
Publicity for the gallery and artists.
Special attention to selected clients.
Selling.

All this activity is to be directed toward stimulating interest in and appreciation of modern art to obtain finally a greater and wider sale of modern works of art.

I hope you will agree with this objective.

Some of the obvious benefits of having such a representative in this area are: reduced cost to you and the exhibitor of packing, shipping and arranging exhibits, greatly increased number of exhibits going on at all times and the number of viewers multiplied many times, more attention given to promotion and selling.

Now as to my qualifications to do this for you. My wife and I have a sincere and enthusiastic interest in modern art and are amateur painters. We have here a handsome Modern home and are known for appreciation of the arts among a wide circle of friends. I am 45 years old, have had a successful business career in the manufacture and marketing of paper, and have an extensive range of business friends. I am prepared to invest working capital in the project, and can supply the best of references.

I plan to be in New York in the near future and would like the opportunity of discussing with you this embryonic proposal in the hope of developing it into a project that will be a gratifying contribution to art to-day and to-morrow, and a happy and profitable association for both of us and the artists.

Please direct your reply to me at the address below.

Sincerely yours,

Olof H. Hedstrom
Olof H. Hedstrom
R. R. 4
Hartford City, Indiana

[1955?]

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

When I last wrote to you I did not say how much I liked your letter in Art in America about France and our paintings. I always admire you for your courage and honesty.

Tell me what you think of the Story of the S.M. We are selling it for $3.

Before you leave the city would you mail me the book on my portraits, etc. Guess it has slipped your mind. Thanks so much.

I sent Elliot abook on the S.M. as I felt he had taken so much trouble with the first Life Article that I did not want him to think that becuase we were left out in the other series that I was sour grapes. Certainly in tools alone he could have found finer right up here. But so it goes.

Am very sad for the Gilberts. I read in

IVAN ROSEQUIST
18 SOUTH CONVENT
TUCSON, ARIZONA

January 5, 1955

The Downtown Galleries
32 East 51st St.
New York City

Dear Mrs. Halpert:

We are scheduled to have a comprehensive exhibition of works by American Printmakers from February 10th to March 1st. We would like to have at least two or three examples of any artist's work you have. The exhibition will include etchings, lithographs and woodcuts.

We desire to obtain the best examples we can since we have a discerning clientele.

If it is feasible for you to loan us prints by American artists, please advise us as soon as possible.

The prints, while on exhibition at the gallery, will be insured by us unless covered by your policy.

Sincerely,

Jane Rosequist

Mrs. Ivan Rosequist

References:

Mr. G. Clark Bean, Manager
Bank of Douglas
Tucson, Arizona

Mr. Mortimer Brandt
11 East 57th Street
New York City, N. Y.

Wm. F. — [illegible]

Westaways
Skippack Pike, Blue Bell
Pennsylvania

Jan 14, 1955

Dear Mrs Halpert,

Enclosed check for $600 leaving a balance of $1000 due on John Marin's Tapico. I am looking forward to the day when I will be its very proud possessor instead of just one who has a "down payment" on it.

Not being familiar with the details of lending a painting for exhibition I am somewhat confused as to how I should handle the

cc: D. Miller
D. Dudley
Mr. Soby

MC - Davis

(4)

January 31, 1955

Dear Edith:

Thank you for returning the papers covering the gift of the Stuart Davis Salt Shaker. They seem to be entirely in order.

We are sending you the official receipt during the course of the week. It has to be signed by Jim Soby as chairman of our Committee on the Museum Collections who is out of town at the moment.

You may use this receipt in connection with a tax deduction, but the Museum itself cannot give you an appraisal since it is the recipient of the gift. Such an appraisal will have to come from two other sources who can be dealers or official appraisers or other appraisers acceptable to the income tax officials. We propose to insure the Davis for $7,000 and could, if you wish, prepare a special receipt in which we state this fact if your tax expert thinks that would be sufficient. Please let us know.

And may I add my word of thanks -- although I am not directly involved -- for letting us have the Davis for Europe. It's much appreciated.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

AHB:ma

If you get pinched, perhaps we can think of some other gimmick. Incidentally, I am proud that we have been able to contribute indirectly, by having a number of plates paid for.

Yes, I am still willing to gamble on the Metropolitan. From what O'Keeffe said to me after her conversation with Taylor, there is a strong glimmer of hope, and with your persuasiveness during the gentleman's visit on the west coast, it should be a cinch. If not, I can guarantee the Whitney Museum.

And last, but not least, I am back again to the catalogue foreword. Again I am extremely enthusiastic about the contents, but I am still unhappy about the let-down feeling of the opening sentence and repeat that I think that it should end after the word "art".

I should also like to correct the quotation in the last page. Perhaps I misinformed you originally, but I recall his statement as follows: "I have had a long life and a happy one. I retained all my faculties and want to go with them, unless I can paint ~~high style~~." I did <u>not</u> say "Please dont try to make me live" and in the very last sentence the quotation was "I <u>love</u> the evening star and bring it close".

So, I think everything is covered and I hope that from this point there will be no further complications for you and that the catalogue will go sailing along.

My best regards.

Sincerely yours

EGH:la

T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 5337

ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

JAN 7 1955

Dear Mrs. Halpert:

The Denver Art Museum is planning for this coming autumn a feature show tentatively entitled "The Building of the West." This will have particular reference to the Mountain and Plains States and include genre, animal life, pioneers, cowboys, Indians and the like. It is our present intention to use paintings by artists of the period to illustrate the frontier from about 1820 to 1870. Paintings will be supported by appropriate articles of the time.

I would appreciate knowing what paintings and sculpture you may have, or expect to have, which might apply to this sort of show and which you would be able to lend us. Any available lists, catalogues or illustrations would indeed be helpful. If you have recently sold such items, we would appreciate the names and addresses of the owners as they too might be willing to lend.

As soon as our dates are more definite, I shall be happy to let you know. If in the meantime, you wish further details, please do not hesitate to let me know.

Sincerely yours,

Royal B Hassrick

Royal B. Hassrick

RHODE ISLAND SCHOOL OF DESIGN
Providence 3, Rhode Island

RISD

Museum of Art

Mrs. Samuel Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mrs. William Braude, who is Chairman of the local Jewish committee to commemorate the Jewish Tercentenary in America, has told me that she talked to you this past week about Ben Shahn. Mrs. Braude has asked me to ask you if we might borrow Shahn's Beatitude to be included in our exhibition to commemorate the Tercentenary which runs from the 17 April to the 15 May. If this is available, we will, of course, cover the cost of borrowing, and I should like a photograph to include in the catalogue which we are preparing for the exhibition.

With my own greeting to you, and best New Year's wishes, I am

Faithfully yours,

John Maxon

John Maxon
DIRECTOR

JM/bmd

22 January 1955

FORM 5-6 20-M 9-54

Neiman-Marcus DALLAS

4 January 1955

MR. JAMES D. HOGAN
DEPARTMENT OF ART
UNIVERSITY OF ILLINOIS
URBANA, ILLINOIS

C O P Y

DEAR MR. HOGAN:

The O'Keeffe picture, "Antelope 1954", will be forwarded to you directly by Miss O'Keeffe, who is reframing the picture. It should be shipped to you by the end of January.

Most sincerely yours,

Stanley Marcus

b

cc: Miss Georgia O'Keeffe

January 4, 1955

Miss Louisa Dresser, Curator
Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Miss Dresser:

As I was dashing off to Florida when your letter arrived, my secretary mailed to you all the information regarding addresses, etc. Now that I am back I have had an opportunity to study the list and no doubt you will get the balance of the Sheeler's now that you have the actual addresses of the owners. The same applies to Shahn, but with several exceptions. Incidentally, the title of my picture is, "The World's Greatest Comics", and it is a large tempera, measuring 48 x 35". Unfortunately, we have run into some difficulties in connection with the Shahn exhibition, and had to postpone the dates to the period from January 17 to February 12. This makes the situation rather difficult as only five days remain between the two exhibitions. Meanwhile, also, several of the pictures have been sold. For this reason we have withdrawn from our show, two pictures which were on your list but which will not be available. One is "Labyrinth", now in Florida, and the other is "Maimonedes", which we will have in the show, but which belongs to Mr. and Mrs. John Rood at 1600 Dupont Avenue South, Minneapolis, Minnesota. If you wish to write them, please do so, but there will be the problem of getting the picture to you in time after our show closes. It would fit into a stationwagon, if anyone from Worcester would be in this locale between the 12th and 17th.

In any event, I look forward to seeing you during our exhibition. Perhaps you can arrange to come for the opening cocktail party on Monday, January 17. Shahn and I would be very happy to have you with us.

Sincerely yours,

EGH:mh

Mrs. Edith Gregor Halpert - 2 January 7, 1955

We could afford electros but as it is now laid on, these reproductions to be furnished to us by Freelander cost more than new plates. And, it is further considered that we are in for much more expense if we have to tip in plates for a later New York museum edition.

My advice is: either persuade Mr. Freelander to get electros made at once of the two color plates, The Maine Islands and The Fog Lifts, then we would spare the expense of electros; or send The Fog Lifts to Folsom and push this through in time, in which case the expense would have to be on you. We simply can't get into color plate making. There is the advantage here that the plate is in existence and in your control.

Let me know how you work this out with Freelander and wire me what has happened and what plates to expect both here and from Farrar Straus.

All this is good news. For the moment I am covering on insurance and shall try to get the paintings from Folsom to the Museum of Fine Arts at the very earliest.

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:mg

Department of Art

January 7, 1955

Mr. Ronald Freelander
Associate Publisher
Intercultural Publications Inc.
477 Madison Avenue
New York 22, New York

Dear Mr. Freelander:

Thanks for your letter of January 4 giving me the costs of printing the sheets of the Marin plates.* I have also just learned the cost of tipping the plates, which is rather heavy, as you can realize--around five cents each. This adds up to considerably more than the cost of electros, and I am therefore sending you a hurried letter to inquire if your generosity could be stretched to give us permission to make electros from your plates. This is on the assumption that the plates are already in existence. If you could give me an answer by telegram, collect, letting me know too the dates when electros would be available if we could have them, I shall give you an immediate answer.

I am writing Mrs. Edith Halpert at the same time, and you may be hearing from her, as she too is very interested in seeing the Marin catalogue embellished with your plates one way or another.

Meanwhile, my sincere thanks for your help. With best wishes,

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:mg

x 8375

NEW YORK UNIVERSITY
DIVISION OF GENERAL EDUCATION

WASHINGTON SQUARE, NEW YORK 3, N.Y.

TELEPHONE: SPRING 7-2000

January 31, 1955

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

May I thank you, if somewhat tardily, for your hospitality when I had the pleasure of visiting you with Albert Christ-Janer. I look forward to having some tentative copy from you when you can find the time.

In quite another connection I should like very much to have your advice. I give some time to a small foundation which has recently received an application for support from the New York City Center Gallery at the City Center of Music and Drama. I wonder whether you would have any comment on this gallery. Is it a useful or important outlet for young artists? Is it well run? Should it be helped and nurtured so that it can become a continuing supplementation to private and public galleries already existing in New York?

I do not wish to bother you to the extent of asking you to write me on this subject and will telephone you within the next few days. The purpose of this letter is simply to let you know in advance the nature of my inquiry. Please be sure that any comment which you might care to give would be held in strictest confidence.

Once again, many thanks for your hospitality last week.

Sincerely yours,

PAUL A. McGHEE
Dean

PAM/g

L A N D A U   G A L L E R Y

702 NORTH LA CIENEGA
LOS ANGELES 46
CALIFORNIA
WALNUT 7006

January 31, 1955

Mrs.Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York,N. Y.

Dear Mrs.Halpert:

Just a short note to thank you for your friendly reception on my recent New York trip.

I am very gratified that I will be able to get some of your artists' work and look forward eagerly to receive the Shahn drawings, prints and the two large panel paintings. I am certain that we will do a very good job for you out here.

Sincerely yours,

Felix Landau
LANDAU GALLERY

FL:hr

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

RENE d'HARNONCOURT
DIRECTOR

January 27, 1955

Dear Mrs. Halpert:

I am taking the liberty of sending you the enclosed letter to Mr. d'Harnoncourt from an English art student requesting information on Ben Shahn. I have also attached a copy of my reply.

If there is anything further you might do to help him, I would appreciate your kindness.

Sincerely,

Joyce Miller

Joyce Miller
Secretary to the Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Enclosure

represents a positive view to hours - and hours of effort spent in this direction - fully five years ago - . . . .

Sincerely,

K. M. Y.

P.S. The painting, I think, sparkles with ideas and symbolism. It will cause much discussion - and for our Center, is ideal.

THE DENVER ART MUSEUM

SCHLEIER MEMORIAL GALLERY   FOURTEENTH AVENUE AND ACOMA STREET   DENVER 4, COLORADO   TELEPHONE: TA. 8337

ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

JAN 24 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of January 14 and I shall look forward to seeing the photographs of Hammond's sculpture together with the paintings you mention.

I am pleased to know of the weathervanes. Something typical of the West would appear most suitable and might include either a buffalo, an eagle, a beef steer or longhorn or even an Indian. On the contrary, boats, barnyard fowls or the like do not seem quite appropriate.

I certainly appreciate your interest in our plan and thank you again for you attention.

Sincerely yours,

Royal B. Hassrick

Royal B. Hassrick

January 29, 1955

Mr. C. C. Cunningham, Director
Wadsworth Atheneum
25 Atheneum Square North
Hartford 3, Connecticut

Dear Mr. Cunningham:

Much as we would like to get an additional $550.,
we find that the second payment was made on December
10, 1954, making a total of $5150. - $2600. paid
on April 30 of the same year.

Thus there is no balance due and no doubt you can
find a way of disposing of this amount.

We are so grateful to you for lending us the
painting "Ave", for the current exhibition, which
is breaking all attendance records in an art
gallery. I hope that you will be in town before
February 12 to see the collection on view as it
represents a very interesting cross-section of
Ben Shahn's work. And it is always so nice to
see you.

Sincerely yours,

EGH:mh

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • SAcramento 2-2452

January 10, 1955

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The following copy of a recent letter to Mr. Cumming about the"ABC's" is only one of the many nice things we've been hearing about it. I thought you might like it for your files.

"Dear Mr. Cumming:

I have just received and finished reading a copy of "ABC for Collectors". I think that it is delightful and very informative.

What a pity something of this kind was not written twenty years ago. I am certain that if enough people took the time to read this booklet with Steinberg's amusing drawings that we would all sell more pictures.

I say thank you to the responsible party or parties for publishing this "ABC". Keep up the good work.

Sincerely, -- s/ Edmund Yaghjian, Head
Department of Fine Arts
Univ. of South Carolina "

Cordially,

Wynn Powers

(Mrs.) Wynn Powers

SAMUEL D. MAGAVERN
CHAIRMAN
STATE BOARD OF SOCIAL WELFARE

STATE OF NEW YORK
DEPARTMENT OF SOCIAL WELFARE
112 STATE STREET
ALBANY

RAYMOND W. HOUSTON
COMMISSIONER

FELIX INFAUSTO
COUNSEL AND BOARD SECRETARY

January, 1955

To: Charitable Organizations

Subject: Annual Report

Your organization previously filed its Registration Statement with this department in accordance with section 482 of Article 10-A of the Social Welfare Law, applicable to charitable organizations soliciting or intending to solicit contributions in this state.

Pursuant to section 482-b of the law every charitable organization which registered and received contributions during the preceding year shall file a Report upon the form prescribed by this department on or before March 31st, except that a charitable organization maintaining its books on other than a calendar year basis may be permitted to file its Report within ninety days after the close of its fiscal year.

We are enclosing the prescribed form of Report to be made and filed by your organization, with an extra copy for your office file. Four extra copies of Section A of the Report are enclosed to be used in case your organization conducted more than one drive during the year being reported, together with four continuation sheets to be used for items where the Report form does not give you sufficient space to furnish the required information. A copy of Rule 24.5 of the Rules of the State Board of Social Welfare also is enclosed, specifically applying to this Report.

For organizations which indicated in their Registration Statements that they operate on a calendar year basis this Report must be filed on or before March 31, 1955, covering the calendar year 1954. For an organization which specified a different fiscal year in its Registration Statement, this Report may be filed within ninety days after the close of its fiscal year.

Additional copies of this material are available on request.

Chief, Charities Registration

January 29, 1958

Mrs. Robert D. Straus
Contemporary Arts Association
6945 Old Main Street Road
Houston 25, Texas

Dear Carol:

I am sorry to be so slow in replying, but I am surprised that I am replying at all. The Ben Shahn show has broken all records for attendance and by four o'clock in the afternoon by voice and wits give out completely. It has been impossible for me to think of any names without reference and I got as far as L to date.

Meanwhile, I shall give you several names of collectors, some of whom are known and others whose names have not appeared in publications before. Those who have large collections of paintings and possibly some sculpture are:

Dr. H.C. Blutman, 125 East 63 St., New York, N.Y.
Mr. Lawrence Fleischmann, 19480 Burlington Dr., Detroit, Michigan
Mr. George Fitch, 655 Park Avenue, New York, N.Y.
Mr. Joseph Gersten, Highland Terrace, Brockton, Mass.
Mr. Joseph Hirshhorn, 165 Broadway, New York, N.Y.
Mr. Wm. Lane, Standard Pyroxoloid Corp., Leominster, Mass.
Mr. Wright Ludington, Sycamore Canyon Rd., Santa Barbara, California
Dr. Michael Watter, 1924 Rittenhouse Square, Philadelphia, Pa.

In a day or two I shall send you the names from M to Z. Meanwhile, I thought you might want to communicate with these.

Russell Allen, 112 Pinckney Street, Boston, Massachusetts, has one of the great collections of prints, many of which are by American artists. You might obtain a group of the latter from him. The others really have outstanding groups of American paintings and drawings, and as I said before, some sculpture. The latter particularly in the collections of Gersten, Hirshhorn, Ludington and Watter.

I saw Carroll Hogan today and he seems very happy with his job at the Albright Art Gallery.

PARIS 25
RUE DA
1955

par avion

Mrs Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22
USA

MRS. FRANK J. EVERTS
P. O. BOX 1183
LANCASTER, PENNSYLVANIA

Jan. 29, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

Would you kindly send me the name and address of the picture dealer, in N.Y. who handles the gilt moulding.

If you do not have a booklet, by Lancaster County Historical Society, 1948 - on papers read. Charles Demuth, by Mrs. John E. Malone. will send you one gratis.

I heard about the Henry McBride sale after it was over or would have attended.

Sincerely
Mrs Frank J. Everts

January 31, 1955

Mr. Charles Alan
The Alan Gallery
32 East 65 Street
New York 21, New York

Dear Charles:

Your point is very well taken, and if and when the project is approved by the rest of the committee, the announcement will include all the information regarding size, "subject", and price. The man in charge seems very interested in the idea outlined and I shall hear from him within the next two weeks. Perhaps we can sit down and discuss the idea as it may initiate a new direction.

Mr. Laveman has been instructed to send you the W-2 forms and I think that after all the screaming I have done you should receive them very shortly.

Sincerely yours,

EGH:mh

January 3, 1955

Mr. Henry Loeb
42 Wall Street
New York 5, New York

Dear Henry:

Thank you so much for the check - which has been forwarded to the University of California. We are delighted that the painting will be reproduced in color in the catalogue.

Indeed, you may have the actual plates if you so desire, but I still think that it would be adventageous for you to have the run of 1,000 reproductions as having those printed separately will be a rather costly process. However, we shall do whatever you prefer.

I am also writing to Fred Wight to change the credit in his catalogue in accordance with your wishes.

Holiday Greetings to you and Louise.

Sincerely yours,

EGH:mh

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

January 10, 1955

Air Mail

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I have insured the following paintings now or presently at the Folsom Engraving Company, 212 Summer Street, Boston, Massachusetts:

New York at Night	Lobster Boat, Cape Split
Stock Exchange	Machias
Composition, Cape Split	Grey Sea

I have written Bill Lane asking if he will cover his own painting, as I do not yet have the loan form and do not know the evaluation. The same applies to your painting, and from the tone of your letter suggesting that owners cover, I gather that you expected to do so and are covered.

I have checks for $325 from Rosenthal, Solinger, Loeb and yourself, but none from Fleischman who should be sending $650. Could you get this for us shortly? I can't pay out a gift before it comes. These checks are gifts to the University and as such are deductible.

While on the subject of costs, it is my understanding that The Downtown Gallery has ordered 800 catalogues at $1.50 each. If I repeat this, you have subsequently urged me on with promise of help here and there as we have swept color plates together. I do not wish to catch you out for your enthusiasm nor can I be caught out here. My costs are now fixed and the only way I can pay more is to increase the order. The piling up of color plates (we are now hitting about 20) has forced me to up the order. Would you be prepared to go up to 1200? This is solely on the contingency that there is no New York Museum show. If we have a New York Museum order we drop back to your 800 order.

I take it that you are playing all or nothing for the Metropolitan and letting the Whitney go by default. Let me know something definite here. Francis Taylor comes out here shortly (in a couple of weeks). At one time or another the subject will come up. If there is nothing to do at the Metropolitan, we might at the very least get the Whitney to sell these catalogues across its desk.

January 29, 1955

Mrs. Spencer Cowan
121 Brattle Street
Cambridge, Massachusetts

Dear Charna:

No doubt your brother told you that the appearance of the Gallery at the moment suggests a post-Christmas sale at Woolworths. It is really a mad situation and we are about to collapse singly and collectively. Therefore I did not acknowledge your letter sooner.

I am now enclosing a bill for the two prints which were purchased for Brandeis and am also acknowledging the return of all the other pictures that you previously had selected.

I cannot tell you how very much I enjoyed spending the evening with you and again want to express my thanks for your generosity which, incidentally, will remain as an embarrassment for me. I hope that I can make up for it in the very near future in which you and Spence come to New York again. Meanwhile, my best regards.

Sincerely yours,

EGH:mh
enc.

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 2, MISSOURI
Cable Address: Nelrust

January 26, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Gallery is planning an exhibition of contemporary American painting during the month of April in honor of the Jewish Tercentenary. The dates of the exhibition are April 1st through April 24th. There will be between eight and ten artists represented, each with three pictures to provide a broader conception of the painter's style than one example could give.

I would like to ask your kindness in considering the loan of two paintings by Ben Shahn for the exhibition. The third example I should like to borrow from the collection of a museum or a private collector, and perhaps you could be helpful with suggestions.

All expenses of packing, shipping and insurance will of course be cared for by the Gallery. We will need the paintings by March 28th to insure proper installation.

I will be in New York during the first week in February and will come in to discuss the show with you, and the possibility of your lending. We are hoping that some of the paintings will remain in Kansas City, since there seems to be great local interest developing in the exhibition.

With all best wishes.

Yours sincerely,

Pat Kelleher

Patrick J. Kelleher
Curator of European Art

PJK:ct

January 14, 1955

Mr. Armand Erpf
550 Park Avenue
New York, New York

Dear Mr. Erpf:

Iam so sorry to have missed you during your recent visit to the Gallery, and hope to have the pleasure of seeing you at the preview reception for Ben Shahn on Monday afternoon, January 17. An invitation is enclosed.

Sincerely yours,

EGH:mh
enc.

January 3, 1955

Mr. Lamont Moore, Director
Yale University Art Gallery
New Haven, Connecticut

Dear Mr. Moore:

At last I have been able to obtain a photograph of the Ben Shahn drawing - which you requested. This is now enclosed.

The Marin drawing, listed in the attached consignment, will be mailed to you in time for your opening.

Sincerely yours,

EGH:mh
enc. 2

State of New York

Department of Social Welfare

ANNUAL REPORT - CHARITABLE ORGANIZATION

Form CR-131 (Page 3) (1/55)

Section B. FINANCIAL STATEMENT (continued)

PART 2. RECEIPTS AND EXPENDITURES FOR YEAR - SOLICITATIONS

Report below receipts and expenditures for all solicitations, drives, campaigns or other appeals.

	REPORT ONLY CASH ACTUALLY RECEIVED OR DISBURSED
A. AMOUNT OF ALL CONTRIBUTIONS ACTUALLY RECEIVED (see NOTE below)	$
B. EXPENDITURES CHARGEABLE TO FUND-RAISING (include only amounts paid directly by the organization)	
(1) Compensation, exclusive of expenses, paid to professional fund raisers (including their professional solicitors)	$
(2) Expenses of professional fund-raisers (including their professional solicitors) paid by the organization	
(3) Cost of merchandise used to obtain contributions	
(4) Cost of benefits, entertainments, bazaars, etc., sponsored by the organization	
(5) Other direct fund-raising expenses (for example: salaries or portions of salaries of the organization's staff engaged in fund-raising, cost of promotions and advertising, expense of collecting pledges, etc.)	
(6) Total fund-raising costs (sum of items (1) through (5))	$
C. NET AMOUNT INURING TO THE BENEFIT OF THE ORGANIZATION (item A minus item B(6))	$

Note: Include in item A all contributions received, except the amounts reported separately in PART 1 as items A(3) (Legacies and Bequests), item A(4) (Allotments received from community chests or other fund-raising and distributing federations) and item A(6) (Grants from foundations made on specific application for special purposes).

VERIFICATION BY INDEPENDENT PUBLIC ACCOUNTANT

The undersigned ______________________ certifies that he (it) is independently engaged in business as a public accountant with his (its) place of business located at ______________________; that he (it) verifies the foregoing financial statement contained in Section B, pages 2 and 3 of this report, to be true and correct in his opinion.

Signature ______________________

Title ______________________

Date Signed ______________________

January 17, 1966

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Joe:

I cannot tell you how much I enjoyed the gala event at the Academy. The show looked very handsome, as did all the Academy officials and the guests, and the dinner was super special.

You should be very proud of your accomplishments and we all take our hats off to you.

Sincerely yours,

EGH:mh

(2)

January 23, 1954. Incorrect 1955 See next page

The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Attention of Mr. Alfred H. Barr, Jr.
Director of Museum Collections

Gentlemen:

I am enclosing herewith my Deed of Gift to the Museum of the painting "Salt Shaker" by Stuart Davis. The Deed of Gift reserves a life estate in me and reserves the right to me to retain the possession of the painting during my lifetime.

In consideration of this gift, you have agreed to insure this painting at your valuation under your Fine Arts Policy and to maintain such insurance during my lifetime. In the event the picture should be damaged from any cause, you have agreed to apply the proceeds of such insurance to the restoration of the painting if in your opinion the painting has not been sufficiently damaged to make satisfactory restoration impossible. In the event the damage in your opinion has been sufficient to make satisfactory restoration impossible or if the painting has been lost or stolen, the proceeds of such insurance will become your property, free of any claim on my part.

the best chance of selling paintings; (b) be acceptable to businessmen; (c) be acceptable to galleries. It should include a proper display of price listings, a note to be sent to all employees, a letter to be sent to friends of the business concern, a proper publicity release, etc.

This gallery representative would next spend three or four days in connection with the exhibition in business ofice No. 2 to be set up during the month of April. These three or four days would be spent at the end of March and beginning of April. The same arrangements would be made in this second business office.

The following month the representative would go to business office No. 3 and so on for the balance of the circuit.

7. The payment for three or four days of this representative's time plus travelling expense would be borne by each of the participating offices. The manner in which all of these costs would be divided up and paid would be worked out by Levy, Ruder & Finn and Milch.

8. If this plan is acceptable to a minimum of six galleries, efforts will be made immediately to find and agree on a gallery representative. At the same time a complete outline of the plan together with estimated costs will be presented by Mike Levy to six other participating offices.

January 22, 1955

Mr. Robert F. Gatje, Designer
Festival Exhibit
American Civilization Program
Barnard College
Columbia University
New York 27, New York

Dear Mr. Gatje:

As I wrote previously, we shall be very glad to cooperate with the Intercollegiate American Arts Festival committee.

If you will refer to the enclosed catalogue, you will find that only four of the paintings in the exhibition were the property of the artist. One has already been sold and I doubt whether there will be more than one or two available by April, unless Shahn delivers some more pictures before then. We can, however, assist you in borrowing some examples from collections in New York City and elsewhere, if you have the means for transportation, packing and insurance expense. We have a group of silkscreens in black and white and in color and a number of drawings available, but will have to be advised regarding your plans to make loans so that we can suggest a cohesive group. Do let me hear from you.

Sincerely yours,

38

EGH:mh
enc.

Whitney

January 3, 1955

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

Thank you so much for sending me the translation of the article which appeared in a French newspaper.

One of these days the Frenchmen will wake up and find that their egotism and sense of superiority is awfully, awfully dated. More power to the American boys and hats off to the early twentieth century Frenchmen.

Sincerely yours,

EGH:mh

January 29, 1955

Mrs. Robert Cross, Associate Director
Stanford Art Gallery
Stanford University
Stanford, California

Dear Mrs. Cross:

Indeed, we shall be very glad to cooperate with you in the exhibition planned of 20th century drawings.

The only artists listed who are associated with this Gallery are Kuniyoshi, Marin and Shahn. Two drawings by each will be available for you and we shall send you a tentative list if you so desire. I thought I should call your attention to the fact that in addition to these artists, we have drawings by Stuart Davis, Georgia O'Keeffe, Charles Sheeler, Niles Spencer, Bernard Karfiol and William Zorach. If any of these interest you as well, I shall be glad to include them on the list. Won't you please let me know.

Sincerely yours,

EGH:mh

January 14, 1955

Mr. Robert T. Markson
350 Beacon Street
Boston, Massachusetts

Dear Bob:

We finally succeeded in obtaining a less impossible photograph of the 1951 painting entitled, "Fakirs". This is merely for reference as it is almost impossible to get a good black and white reproduction of a picture where the color is close in value in certain areas in spite of the tremendous contrast in others, but I am sure that you will remember the picture vividly. The other photograph is much more effective.

If you would like to have both these paintings sent to you on approval for two or three weeks, I shall be very glad to do so, as our exhibition of Kuniyoshi circus pictures will not open until the middle of February. Incidentally, the prices are $3200. for "Strong Woman and Child" and $6000. for "Fakirs". Both are peak pictures of the respective periods, as you can see by referring to the Whitney Museum catalogue of his retrospective show held in 1948.

It was so good seeing you and Joyce, but I do wish that you would leave some evening time for your next visit. I also hope that I shall see you both at the Shahn party on Monday, the 17th.

Sincerely yours,

EGH:mh

2 W.15 (Jan. 1955)

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

SKOWHEGAN, MAINE

Copy of letter to Skowhegan School of Painting & Sculpture

from: Archives of American Art,
The Detroit Institute of Arts,
5200 Woodward Avenue, Detroit 2, Michigan

Gentlemen:

We have heard that you have tape recordings of a number of American twentieth century artists: Marin, Jack Levine, Jacob Lawrence, and many other well known contemporary American artists. We think this is a very interesting idea and would like to know more about it. Would it be possible to buy prints of the recordings?

We have begun a most comprehensive collection incorporated under the name Archives of American Art and we are exploring the sources of the records of American artists. We have begun to collect material on micro-film in addition to the original records themselves when they are available. The tape recording, or a transcription of the recording should be execellent source material.

I will enclose a copy of the brochure. We will be very glad to have your interest and suggestions for implementing the idea.

Sincerely yours,

Arline Custer

Jan. 3, 1955

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, Calif.

Dear Mr. Wight:

The Marin painting on your list, titled "Sea Piece" 1951, Watercolor, is now in the Collection of a Mrs. William Weaver,Mr.
Blue Bell
Montgomery County
Penna.

We have made it clear to her that the painting has been selected for the Marin Memorial Exhibition. But we would appreciate it if you would contact Mrs. Weaver at the above address and invite the painting.

I am also sending you under seperate cover two photographs of watercolors inthe collection of Mrs. Dorothy Norman; one has no title or date on it. This information will be sent to you shortly. I believe Mrs. Norman is willing to part with only one painting. So maybe you can make a choice.

We feel that "Circus Elephants" Watercolor 1941,
Coll. Alfred Stieglitz, Art Institute of Chicago
is superior to "In the Ring" also of 1941.

Hoping you have experienced a fine Holiday Season -

Sincerely yours

John C. Marin,Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

State of New York

Department of Social Welfare

CONTINUATION SHEET

Form CR-104 (Face) (Rev. 1/55)

LEAVE BLANK

GENERAL INSTRUCTIONS

PLEASE PRINT OR TYPE

Item 1. It is important for identification purposes that the name and address be exactly as shown on the original statement or Report to which this continuation sheet relates.

Item 2. Indicate page, section and item number being continued (e.g. "page 1, Sect. A, item 4").

Item 3. Organize material as it appears on the original statement or report for the question being answered.

1. Name ______________________________

Address ______________________________
(Street and Number) (City and State)

Sheet Number ______
of ______ Sheets
Relating to (check one):
☐ Registration Statement
☐ Annual Report

2. Page, Section and Item No.	3. Information

January 17, 1956

Mrs. Milton Kramer
277 Park Avenue
New York, New York

Dear Helen:

I have just come through a memorandum in connection with the Kuniyoshi drawing, "Girl Putting on Hat". Just for the record, will you let me know what arrangement Milton made with Sara so that I can cross it off my calendar.

Sincerely yours,

EGH:mh

In talking with Carroll Clear, I learned about his brief association with the Downtown Gallery and his high opinion of it. He told me a little of your start, and on this small information and a good deal of interest I am writing . I hope that you may have some time some day to talk about galleries and about your own start.

Sincerely,

Selma Gordon

Selma Gordon

30 West 97 Street
New York 25, New York

II - The problems raised by the galleries at the meeting at Harold Milch's office and subsequently.

1. The plan as originally conceived would be more advantageous to businessmen than to galleries and artists unless an integral part of the plan would be either a commitment or a concrete effort to sell paintings. The businessmen concerned in this plan would not accept a commitment and therefore the latter seemed most likely.

2. Paintings might be damaged if not treated with the proper care - if not hung properly. In fact, there was considerable fear on the part of the galleries that paintings might be left unopened in some offices. What steps could be taken to make sure that the paintings were hung well in each office and that proper attention was focused on them by the people in the office and by the local community? It was suggested that some arrangement be made for gallery representatives to visit at least some of these offices.

3. The idea of starting off with a monthly exhibition to go on for 12 months seemed too cumbersome and too ambitious as a test project. Could it be possible to arrange for one exhibition to travel to six offices over a six month period - or some similar arrangement to test the idea out?

4. Many of the galleries indicated that they would not be willing to assume any of the expenses whatsoever including crating or shipping.

5. The suggestion was made that perhaps combined with the idea of a test run on a travelling exhibition should be some sort of "Art in Business Life" service undertaken through the facilities of one person selected by the galleries who would be available to travel to a different city each month to represent the galleries insofar as hanging paintings and making the most of them while they are in the office. This person could actually stay in a community for three or four days. He could arrange a meeting with the representative of the community or the local museum director and see to it that this representative understood the plans of hanging paintings properly and would work with the museum director in developing the whole program. He could also arrange for a forum discussion or open house to be set up at the opening of each exhibition so that maximum "sales" as well as educational exposure could be given to each of the travelling shows.

   The costs of this art representative would have to be pro rated among the businessmen.

January 22, 1955

Mr. Paul B. Metzler, Art Critic
Cleveland Plain Dealer
Superior Ave. at East 6th Street
Cleveland, Ohio

Dear Mr. Metzler:

I cannot tell you how grateful I am to you for your fine criticism of our publicity releases. Believe it or not, noone had mentioned this before.

Very shortly we will return to white sheets and when we can concentrate all of the material on one sheet with triple spaced lines, we shall do so.

And thank you for telling me about the mercury ligths. It is grand to learn something so basic after twenty-nine years of operating a gallery.

Sincerely yours,

EGH:mh

January 6, 1965

Mr. Hyman Swetzoff
Swetzoff Gallery
66 Huntington Avenue
Boston 16, Massachusetts

Dear Mr. Swetzoff:

It just occurred to me that you had not sent the Hyman Bloom referred to in your letter of December 14 and confirmed in my letter of the 23rd. Won't you be good enough to send it on at your earliest convenience. The Boston Trucking Company comes through twice a week.

I shall let you know about the Nadelmans after I have had an opportunity to discuss the matter with a client.

Thank you for your cooperation.

Sincerely yours,

EGH:mh

January 27, 1955

Dear Mr. Jones:

Thank you for your good letter of January 15th inquiring about Ben Shahn. I hope you will excuse our delay in answering. We have been burdened by an unusually heavy exhibition schedule and find it difficult to keep up to date with our correspondence.

I have inquired around the Museum and gathered together what material I could. The most important monographs on Mr. Shahn are the ones by Mr. Soby and Mr. Rodman which you already have. In addition, a great many articles have been published in various art magazines, Fortune magazine, etc. You should be able to find them in a main library, using a reference book equivalent to our "Art Index." I am enclosing here 1) a catalogue on the Venice Biennale containing one section on Shahn, 2) three Christmas cards which he designed for the Museum, 3) a bulletin on the Museum's poster collection illustrating one of his posters, and 4) a bulletin on the Museum's retrospective Shahn exhibition in 1947. This last bulletin is considered a supplement to the Soby Penguin edition.

We also have an extensive collection of photographs of Mr. Shahn's work in the Museum Library. They have a copy of your letter and will send you a list of the available photographs. I might also add that Mr. Shahn has done a lot of publicity work for CBS and you might possibly obtain examples of this by writing directly to:

Publicity Department
Columbia Broadcasting System
485 Madison Avenue
New York, N. Y.

I hope this information will be of some help to you. I am forwarding your letter to Mr. Shahn's dealer, Mrs. Edith Halpert of the Downtown Gallery, who might be of further assistance. May we wish you the best of luck with your thesis.

Sincerely,

Joyce Muller

Secretary to the Director

Leslie Jones, Esq.
School of Painting and Illustration
Regional College of Art
All Saints
Manchester 15
Lancs.
Great Britain

to be present at his show - Jan, 25-1955 - in the
Charles Egan Gallery - 46. E. 57th St. N. York.
I wish you would go to see his show -
I know that we are all related in spirit -
but neverthe less - it is good to see each other in
person once in awhile - It would be grand to
be in your company again.
Please do write me more about yourself -
I wish you a very creative & peacefull
New Year. as ever,
affectionately
yours Martin

January 29, 1955

Mr. Daniel H. Sullivan
328 East 53 Street
New York, New York

Dear Mr. Sullivan:

Thank you for your note, and the check.

As you requested, I am sending you a statement of the balance due. I also want to impress on you the fact that the small financial complications in no way change our attitude toward you, and I sincerely hope that you will not only see the current exhibition of paintings by Ben Shahn, but will be a frequent visitor to the Gallery. Do ask for me when you come in.

Sincerely yours,

EGH:mh
enc.

What is this?

January 8, 1955

Mr. David Marshall Gwinn
Pennbrook Milk Company
Lombard and 27th Street
Philadelphia, Pennsylvania

Dear David:

For a gal who has a reputation of being an alert business woman, I have made a very bad showing with you.

The Kuniyoshi photograph was sent to you while I was basking among icicles in the cold sun of Florida, but I did not follow through with the information that you requested.

"Little Boy with Cow" or "Boy Taking Cow Home" (both titles have been used) was painted in 1923 and has always been considered one of the great pictures by Kuniyoshi. It has been off the market a great many years as the painting was sold privately and subsequently was given to the Santa Barbara Museum in California. Last year, because the museum has a Kuniyoshi painting close in period, they agreed to sell it to us in order to acquire an important Marin. So much for the history. Incidentally, this was produced in the catalogue of the Kuniyoshi Retrospective exhibition held in 1948 - page 7; and in the Retrospective held in Tokyo in 1954, among many other publications.

All this time I have been working up to the price, which we can make $3200. We can increase the valuation within a year and a half to about $5000. This is the story.

I am eager to know how Betty responded to the Stuart Davis. I hope to see you both at the gala dinner next Wednesday.

Cheerio.

Sincerely yours

EGH:a

January 29, 1955

Mr. William McBurny
Castleton China
New Castle, Pennsylvania

Dear Mr. McBurny:

For several weeks we have endeavored to get some informat-ion about a painting by John Marin, purchased by your company several years ago for reproduction on a plate.

It was not until today that we were referred to you regarding the matter, and I hope that you can assist us.

Mr. Frederick Wight of U.C.L.A. is organizing an extremely important memorial exhibition of paintings by the late John Marin. This exhibition will open at the Museum of Fine Arts in Boston, Massachusetts, on March 1, and will be toured to six other Museums, all in all a period of about eighteen months. The painting in your collection entitled "Trees, Rocks and Schooner", was selected for inclusion in this exhibition and all of us are very eager to have it as an outstanding representation for the artist. Will you therefore be good enough to wire Mr. Wight at the following address immediately as the catalogue is going to press on Monday. We shall be most grateful for your cooperation.

Mr. Frederick Wight, Director
Art Galleries
University of California
Los Angeles, California

Sincerely yours,

EGH:mh
cc: Mr. Frederick Wight

January 22, 1955

Mr. Martin L. Weiss
407 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

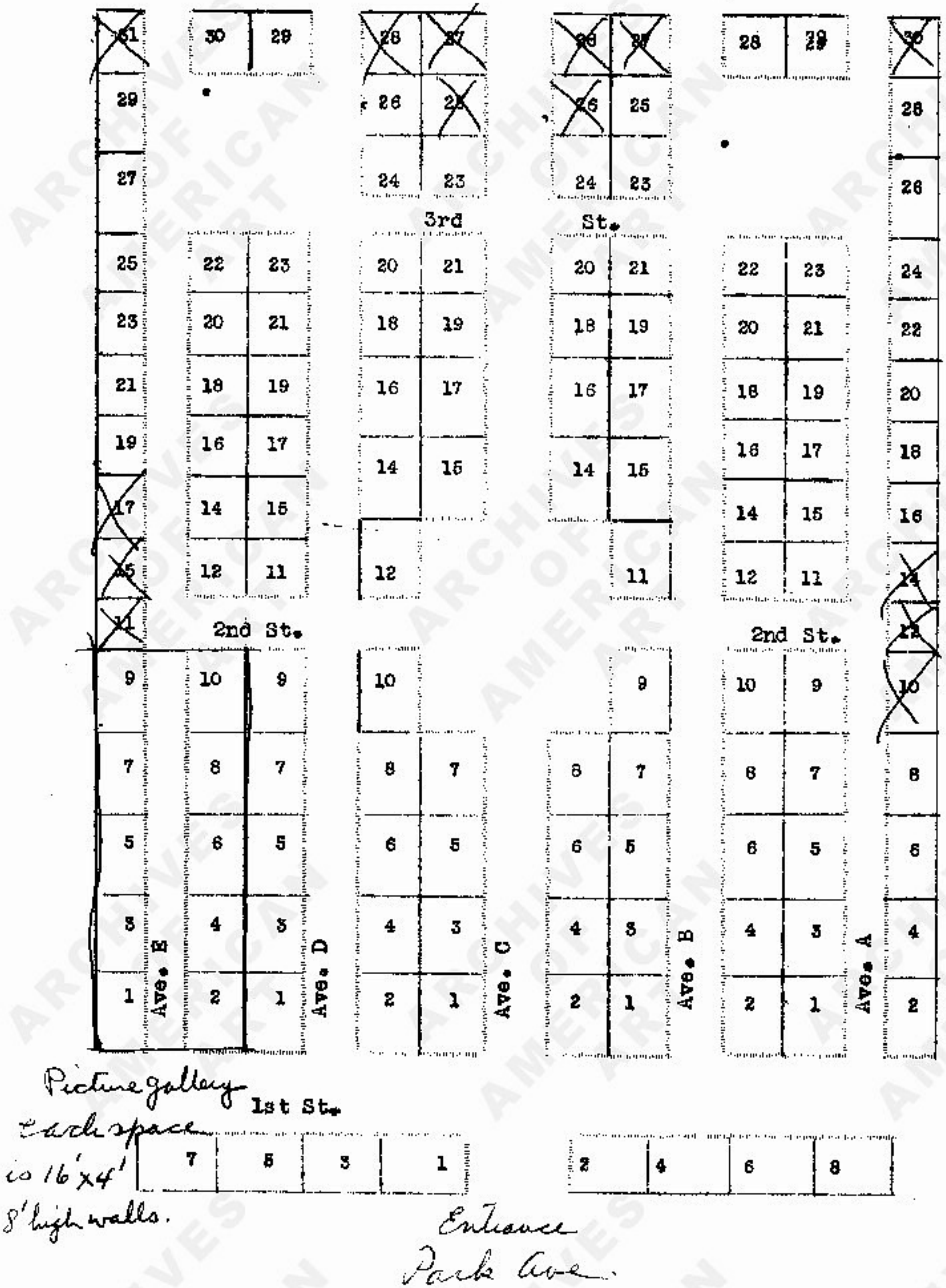
Forgive me for being so late in following up my last letter, but between the Christmas exhibition, the preparation for the Ben Shahn show and the mobs attending it, I have really had no opportunity to concentrate on a selection for you. However, I have assembled several pictures which I think will be of interest to you and am sending them off early in the week.

I wish that you could see the current exhibition. The vigor, the color and the sparkle of each painting would dissipate any thought of California smog. However, I hope the small pictures which I am sending you will offer a bit of cheer.

My best regards.

Sincerely yours,

EGH:mh


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2nd St.
2nd St.
1st St.
Ave. E
Ave. D
Ave. C
Ave. B
Ave. A
Picture gallery
Each space is 16'x4'
8' high walls.
Entrance
Park Ave.

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

785

January 25, 1955

Dear Mrs. Halpert:

In answer to your letter of January 14th, I have told Mr. Karolik that we ought to have the following Folk sculptures and drawings which I saw in your Gallery last December:

Connecticut Eagle	$900.
Schimmel Soldier	265.
Kenny Portraits	145.
Flower piece and stencils	375.

I would also have liked the Cock weathervane $600. but Mr. Karolik seemed unwilling on the ground that it was too early. I still have to talk to him about it. He is also a little bit averse to the Connecticut Eagle, but I want it very much, and will do my best to persuade him when he returns.

I have some bad news for you. Your calligraphic drawing of the young man in the top hat, did not stand the mounting down which we proposed to do. In drying, most of the brown ink disappeared. The base must have been completely different for we have moistened dozens of others with no ill effects. I am terribly sorry because it was such a nice piece. My technician, Frank Dolloff, is beside himself because he made preliminary tests which showed the brown ink to be the same as those already treated.

With kindest regards,

Sincerely yours,

Henry P. Rossiter

Henry P. Rossiter, Acting Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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The Downtown Gallery
Mrs. Edith Gregor Halpert
32 East 51 Street
New York 22, New York

January 21, 1955.

Dear Mrs. Halpert:

Your invitation of January 17th for cocktails was held for me because they thought I might get back in time to go to New York.... but, alas, I didn't.

We're going to Japan for a couple of months, leaving here the first of February - and if you have any suggestions for our conduct there, you can write us.

Cordially yours,

Albert Arenberg

A.L.Arenberg/cb/LH

January 22, 1955

Mr. George Friedland
Food Fair Stores
2223 East Alleghany Avenue
Philadelphia, Pennsylvania

Dear Mr. Friedland:

The idea is so obvious that I could not resist from writing to you about it.

Ben Shahn has just delivered a painting of which I am sending you a photograph. The title is "Super Market", the medium watercolor and the size 38 x 26½". The price is $750.00. I thought you would be amused with the subject matter and the remarkable results Shahn achieved with the use of market baskets. Since the painting just arrived, it is not included in the current exhibition, a catalogue of which I am enclosing.

Perhaps you will come in during your next visit to New York to see the show, which is an outstanding event of the season, and to see the painting of "Super Market".

Sincerely yours,

EGH:mh
enc.

WEST SIDE FEDERAL SAVINGS

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1790 BROADWAY AT 58TH STREET · NEW YORK 19, N. Y.

January 25, 1955

The Down-Town Art Gallery
32 East 51 Street
New York, New York

Gentlemen: ATTENTION: Miss Edith Halpert

Our Mrs. Mallen has arranged with you for the rental of the carved statue of "Columbia" at a monthly rental of $50.00.

This is to confirm the understanding reached by you and Mrs. Mallen and I will appreciate your delivery of the material, as agreed on Friday, the 28th.

Very truly yours,

Austin I. Mehrhof
Vice-President-Secretary

gb

State of New York

Department of Social Welfare

ANNUAL REPORT - CHARITABLE ORGANIZATION

Form CR-131 (Page 2) (1/55)

Section B. FINANCIAL STATEMENT - TO BE VERIFIED BY AN INDEPENDENT PUBLIC ACCOUNTANT

PART I. GROSS RECEIPTS AND EXPENDITURES FOR YEAR - ALL PURPOSES

Report below ALL receipts and expenditures of the organization, including operating, capital and any other.

	REPORT ONLY CASH ACTUALLY RECEIVED OR DISBURSED
A. GROSS RECEIPTS	
(1) Earned income (earnings, fees or other payments for services rendered or goods supplied or sold, including dues, admission fees, etc.)	$
(2) Income from investments (interest, dividends, etc.)	
(3) Legacies and bequests - total (For endowment or capital purposes $ ______________) (Expendable for current operating purposes $______________)	
(4) Allotments received from community chests or other fund-raising and distributing federations	
(5) Receipts from solicitations (same as PART 2, Line A)	
(6) Grants from foundations made on specific application for special purposes	
(7) Other (specify) ______________________________	
(8) Total receipts (sum of items (1) through (7))	$
B. GROSS EXPENDITURES	
(1) Fund-raising expenses (same as PART 2, Line B(6))	$
(2) Salaries and wages, exclusive of those charged to fund-raising, including organization's share of social insurance, retirement fund, etc.	
(3) Other general and operating expenses, including assistance and services rendered by the organization	
(4) Expenditures for capital purposes (see NOTE below)	
(5) <u>This item applies only to community chests, foundations and other fund-raising and distributing federations:</u> Show here total of all funds distributed to member or recipient organizations. Attach CONTINUATION SHEET listing names and addresses of organizations to whom distributed and amounts.	
(6) Total expenditures (sum of items (1) through (5))	$
C. BALANCE (item A(8) minus item B(6))	$

Note: Describe briefly in this space purposes of capital expenditures and amounts thereof.

January 22, 1955

Mr. Merrill Fischer, SKGSN
U.S. Navy Comm. Store Box 26
Navy #116
c/o FPO
New York, New York

Dear Mr. Fischer:

Enclosed you will find a catalogue of the current exhibition. However, aside from the self-portrait reproduced on the cover, there are no illustrations and I am afraid that you will be disappointed with the simplicity of the catalogue. However, there are numerous books on the artist, including an excellent biography written by Selden Rodman and published by Harper and Bros., New York. The price is $6.50, and I would suggest that you write directly to the publisher for a copy if you are interested. The address is 49 East 33 Street.

Sincerely yours,

EGH:mh
enc.

WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

January 20, 1955

Mrs. Edith Gregor Halpert
Edith Gregor Halpert Foundation, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you so very much for your letter of January 17. I quite understand about the position of the Halpert Foundation.

I am particularly grateful for your kind offer to do something about Shahn and Spencer plates for us, but I think I have found a solution which will take care of the whole book and will make any further assistance unnecessary. I will tell you about it when it ripens. In the meantime, many thanks again for your generous suggestion.

Yours sincerely,

Jack

Curator

JIHB:ml

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

January 13, 1955

Memorandum to Mrs. Halpert:

We do want to be sure that the cradle is straightened out before the picture goes to Worcester, even if it does necessitate a delay in sending it.

Mrs. Edith Halpert
January 25, 1955
Page 2

* Therefore the question I should like to ask you is whether, since we cannot go forward during the rest of this school year with the exhibition which I had been discussing with you, you would be willing to bring together the same exhibition for us to have here during June and July for our Seventeenth Annual Fine Arts Festival.

Dr. Longman is going to New York this week and if he gets time I have asked him to talk with you. However, he has an extremely heavy agenda in connection with some conferences he is attending, and he is seeking new faculty members both in New York and at other eastern universities. He is not certain he will get to see you.

With this statement of the total situation, which has been very difficult for me to bring to a real focus, I want to thank you again for your willingness to help us.

Sincerely yours,

Earl E. Harper

Director

eeh:js

* There can be a purchase or two - or even three!

E.H.

SOUTH WINDS
OF MINNETONKA
ROUTE TWO
EXCELSIOR, MINNESOTA

patterns, so I am wondering if you would send me your catalogue or write and tell me what you have and your prices. I would like animal patterns and anything else you have that could be done in copper. I make copper pictures.

Will be expecting to hear from you real soon.

Mary Riley

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Carleton R. Lindquist

January 22, 1955

Mr. Daniel H. Sullivan
328 East 53 Street
New York 22, New York

Dear Mr. Sullivan:

It embarrasses me to be so persistent, but our accountant has communicated with me regarding your account. Naturally I will not do anything further until I hear from you, in relation to your previous promise to take care of the matter by the 15th of the month.

Do come in to see the Shahn exhibition.

Sincerely yours,

EGH:mh

January 3, 1955

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

You recently wrote that I send on color transparencies to the engraver. None of the collectors have transparencies and it would involve a tremendous expense to hire a photographer in various locales to bring his paraphernalia to the collector's home in order to make these transparencies. Thus, I took it upon myself to telephone Mr. Eldridge at Folsom, but he was away and his associate discussed the matter with me. He felt that in order to get a consistency, it would be much more desirable to have the work done entirely at the Engraving Company and suggested that the paintings be shipped at once for that purpose.

I am enclosing a copy of my letter to Bill Lane and I have already communicated with the New York owners whose pictures will be picked up and sent on by Boston Truck directly to Folsom tomorrow. These include Rosenthal, Solinger, Halpert (Sunset) and Loeb. David Rockefeller's secretary phoned this afternoon to say that he is quite sure that the boss will agree to the arrangement, but dare not remove the picture or commit himself until Rockefeller returns from Porto Rico next Tuesday.

Will you write to Duncan Phillips directly as I dont want to interfer any more than I have to. Incidentally, it would be advisable to ask the owners to retain the insurance on their own policies as I am sure that Folsoms rate will be much higher on a short term basis.

Your list of color plates vary in two of the letters and I am therefore repeating those which have been paid for.

1 New York at Night	Rosenthal
2 Stock Exchange, N. Y.	Solinger
3 Composition, Cape Split #2	Fleischman
4 Lobster Boat, Cape Split	Fleischman
5 Sunset	Halpert
6 Machais	Loeb

in addition to the two (7) you are getting directly -- "Grey Sea" (8) from Phillips and "Movement, Sea and Sky" from Lane. These are the new plates and not those that are being borrowed elsewhere.

And so, Cherio

Sincerely yours

EGH:le

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3787

January 17, 1955

Mr. Charles Alan
Alan Gallery
32 East 65 Street
New York, New York

Dear Charles:

Will you please advise me whether all the following paintings by Knipschild have been returned to you, both originally and from the circuit - so that we may remove the consignment from our book.

"Synchronism" received
"Left" received
"Excursion to Albermarle" received
"Escarpment" received

— all received
Howard Rose

Sincerely yours,

Edith

EGH:mh

January 8, 1955

Mr. William H. Lane
Holman Street
Lunenberg, Massachusetts

Dear Mr. Lane:

I have checked into the current market values and find the following to be the valuations on the pictures listed:

Stuart Davis	Oil	Apples and Jug	$1250.
Charles Sheeler	"	Still Life	750.
Rufino Tamayo	Gouache		600.
Milton Avery		Sea Gull	1100.

Sincerely yours

EGH:a

January 18, 1955 -

Downtown Gallery
32 East 51st. St.
New York 22, N.Y.

Dear Mrs. Halpert,

Have received the small drawings that you returned to me from the show of Chicago artists at your Gallery. Have also received a bill for shipment which I enclose with this letter.

As I understood it - shipping expenses were to be paid by the Gallery as the work was requested by you.

Hope this mistake can be cleared up.

Sincerely,
Evelyn Statsinger.

Barna

Blanche

Braque

Cadmus

Calder

Chagall

Salvador Dali

Adolph Dehn

Dufy

Feininger

Foujita

Gauguin

Glackens

Graves

Grosz

Klee

Knath

Kohlwitz

✓ Kuniyoshi

Rico Le Brun

Luigi Lucione

✓ Marin

Fletcher Martin

Matisse

Miro

Modigliani

Mondrian

Henry Moore

Motherwell

Picasso

Pollack

Rattner

Renoir

Robinson

Rouault

Rousseau

✓ Ben Shahn

Sloan

Soutine

Mark Tobey

January 23, 1955

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert,

Since September I have been wondering about and also wandering through New York galleries and exhibitions -- trying to learn something about the business of art, in terms of galleries and how they run. I haven't advanced very far, because the project doesn't seem to have , happily I've decided, any set beginning.

By chance I met Carroll Cloar a few weeks ago, and as a result I am writing you.

My interest developped with no conscious help on my part during a long stay in France, where I had the good luck of meeting a number of young artists. Most of them were Yugoslavian; a few of them are fine painters. And what constitutes a fine painter at this moment is still my very strong and uneducated personal feelings on the subject.

As time went by, I visited some of these artists at work. We began talking on a social as well as artistic level, and I went on a number of museum tours and exposition visits with them. It became an exciting game to see what we agreed on as good work - either their own or in exhibits of artists who had already arrived. I got more interested in the things which made me like paintings and of the paintings and problems of the few artists whose work I really liked.

There are probably many ways in which the few people who do, become interested in art - from a gallery point of view. Mine is a personal one, through artists who are now good friends. I have a feeling a few of them may become major painters within a few years. But this doesn't really matter. Their work interests me, and I think it is worthwhile.

This is the stage to which my interest and gallery thoughts have advanced.

Jan. 16. 1955 –
S.F. Calif.

Our dearest Edith:

How strange, I received your warm letter
of Jan-3-1955 – (that is the day of my Birthday).
It was more than good hearing from you again.
– God Bless you always –
I know you love your work – I also know
it is beautifully painful – creative pains –
I too am deeply involved in painting – with my
flesh, bones, + soul –
Perhaps your left ear was ringing the other evening
I was talking about you – to my painter friend.
Esteban Vicente – he just returned to New York ↓

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

January 12, 1955

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed is a letter of Freelander's and one of mine to him. If we had had the information he gives me sooner, we could have seen that there is, alas, nothing to it. I have puzzled over it every way. If we took a chance on the Vienna electros, they would certainly be inferior to the prints which will be coming out a month or so later in Perspectives; and the contrast would do us no good. And as I explained before, it actually costs more to use Freelander's overprints than to have new plates made at Folsom; and it would cost considerably more if there were to be a New York edition and we were still tipping in extra plates. There remains the fact that there is a color plate of Maine Islands available in the Raymond and Raymond group of the Helm book set which has turned up. But the Raymond and Raymond prints in Helm's book are a lithograph process, and it would cost us $175 to convert to letterpress plates, with a loss in accuracy of color here and no time to check with Phillips. Besides, we would have to be involved with Raymond and Raymond.

My thought is therefore to do Maine Islands in black and white and The Fog Lifts in black and white unless you have some extravagant impulse to rush it through the Folsom mill.

I enclose a list of color plates as it now stands, sixteen all told. This could possibly go back to eighteen if there is to be a David Rockefeller plate and if there is to be a plate of The Fog Lifts.

I also enclose a list of the black-and-whites. I do not need any addition of a mermaid painting as I am reproducing ~~Sea Bodies.~~ Women Forms & Sea This list is jumbled as to order, but you can see your way around. The only thing more which I really need is Circus Elephants. I have written Chicago for a print, but if you have one, shoot it out to me.

We now come to the drawings and etchings. I have written the Met to borrow its drawing and have written the Walker Art Center. We need photographs of three etchings: an early Paris one, a Brooklyn Bridge, and a later example, numbers 7, 8, or 9 in John's list. Let me have

better in New York that I could have it done here.

You were kind enough to say that after I receive the paintings the Museum of Modern Art have promised, that you would fill in either from your own collection or from some other source, with two or three paintings of the period between the Primitive and the Contemporary. Mrs. Miller of the Museum of Modern Art has finished selecting the paintings for the European Exhibition so she may know by now what paintings are going to me. She has already secured for me a tapestry by Marguerite Zorach and is lending me a Morris Graves and a large Primitive painting of three little girls from her own collection.

Duncan Phillips has sent me, 'The Peaceable Kingdom' by Hicks, three Marsden Hartleys, one Stuart Davis, a beautiful O'Keefe - dark red leaves - a large painting by Doris Lee and one by Charles Birchfield. If it were possible to secure a Winslow Homer or something of the Hudson River Valley school, I think it would add to the collection and be interesting to the Norwegians.

I have sent you a small collection of colored wood block prints by F.Tidemann Johannessen, a clever young Norwegian artist who has done some quite charming things. I hope you will enjoy them and that you will feel more and more inclined to make that promised trip to Norway.

With all good wishes for the New Year in which my husband joins.

Sincerely yours,

[signature]

January 3, 1956

Mr. Burton Cumming, Director
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Burton:

Will you please advise me whether any provisions have been made to circularize the museums other than those who are members of the Federation. I am refering to the "ABC" booklet. No doubt your office has a separate list of the non-members, who certainly should be included in some form of mailing.

I shall be most grateful for the information.

Sincerely yours,

EGH:mh

Selden Rodman
"Portrait of ~~the~~ Artist
as an American"
Harper + Bros., N.Y. - 1951
$6.50
49 E 33

Jan. 15, 1955
U.S. Navy Comm. Store Box 26
Navy #116
c/o FPO
New York, N.Y.

Downtown Gallery
New York, N.Y.

Dear friend,

Recently I came across an article about Ben Shahn in an old issue of Life magazine. Mentioned in the article was Shahn's retrospective show to be held this winter.

I am very interested in art, and think very highly of Shahn's work. I would like very much to get a catalog of the show.

At present, I am in the Navy, stationed at the U.S. Naval Station, San Juan, Puerto Rico.

POL
C96 Pascin

January 22, 1955

Mrs. R. Barclay Sewell
Haverford, Pennsylvania

Dear Mrs. Sewell:

Several of the Pascins I mentioned have just been returned from an exhibition, and I shall be very glad to show you the entire group of watercolors and drawings we have in our possession.

Many of these came from Pascin's private collection which I purchased in 1930 in New York after his decease. They still bear the original prices and represent a very interesting selection.

When you are next in town, I shall be glad to show these to you.

Sincerely yours,

EGH:mh

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 17, 1955

Downtown Gallery
32 East 51st Street
New York City

Gentlemen:

I would appreciate your sending me a catalog of your Shahn Exhibit. I would like to make an effort to see this show and would appreciate your advising until what date you plan to keep it open.

Thank you for your consideration.

Very truly yours,

JS:KB

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.

January 18, 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The exhibition, "AMERICAN PRIMITIVE PAINTINGS," to which you so kindly contributed loans, is now on view in Munich. It was previously shown with great success in Lucerne and Vienna and I am sending you, under separate cover, a copy of the second catalogue, published in Vienna.

You will also be interested in seeing the attached copy of the itinerary which was arranged by the U. S. Information Agency with the help of our Embassies abroad.

We have just been approached by the USIA regarding the possibility of leaving the exhibition in Europe through the summer. News of its success spread all over Europe and the Agency received a number of urgent requests, particularly from Edinburgh and Trier. While we hesitate to ask you for a still longer loan, we hope that, perhaps, you may not miss your paintings so much during the summer months.

We would be most grateful to you if you would give us permission to show your paintings until September 7th. You may definitely count on their return by October 1st.

I hope you will agree to the proposed extension and remain, with best regards,

Sincerely yours,

Annemarie Pope

Mrs. John A. Pope, Chief
Traveling Exhibition Service

Enclosure

Thank you for your beautiful Xmas card! All the best! A.P.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

January 20, 1955

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I hasten to reply to your last letter of January 17.

I am sorry to hear that the Marin plates in Helm's book were destroyed. There is one uncertainty in my mind I should like to have cleared up. Diggory Venn, of the Institute of Contemporary Art, wrote me that the plates were in the possession of the H. Wolf Book Manufacturing Company, 508 West 26th Street, New York, Telephone, Watkins 4-8181. As he also put me on to Hal Vursell, I take it he was in error; but there is just a chance, and you might phone Wolf. The plates in question would be On Morse Mountain and Boats, Sea, and Rocks. Both paintings belong to John Marin; both plates belong to the Institute of Contemporary Art, if they exist. The I.C.D., as you read it, meant I.C.A., or, the Institute of Contemporary Art.

I take it this is a lost hope, however, and if I do not have a wire from you by Tuesday that these two plates have been located at Wolf's, I shall act as though they were destroyed.

The Written Sea in my color-plate list should be Sea Piece, Maine, 1951. I understand that this is now Mrs. Weaver's painting. Thanks for clearing this up.

I note that David Rockefeller is out. The Hirshhorn loan forms have just come in. That leaves X Lawrence Rockefeller and Castleton China uncertain. Could you let me know as soon as possible -- you could clear this up on the list as you return it.

I note Tannahill is definitely out; so are the Lowenthals. I rather doubt if I bring in the Santa Barbara painting. It might be borrowed out here, but it will mean sending it east and returning it west at the end, and the show is plenty big as it is.

I have the Circus Elephant plate.

Now, as to the color plates: Folsom writes that they have first proofs of New York at Night, Stock Exchange, New York, Sunset, and

x L. Rockefeller has wired in: yes.

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • SAcramento 2-2452

January 24, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

As you know there has been some problem concerning small orders of "ABC for Collectors of American Contemporary Art". We have discussed this situation with both Mrs. Navas and Mr. Goodrich, and Mr. Goodrich has suggested the following procedure.

Orders for ten or less copies could be sold at 25¢ per copy, rather than the present price of 10¢ per copy. Mr. Goodrich pointed out that this price was originally set for museums and other institutions and not particularly for individuals who wished to order the booklet in small quantities. Mr. Goodrich also said that local inquiries could be directed to the Whitney Museum of American Art since the booklet is on sale at the museum, but that they could not handle the mailing of orders. Orders for more than ten copies would continue to be sold at the prices now in effect.

Very few orders are received here at AFA Headquarters, and they are usually from individuals who do not know the price of the booklet. We shall hold these orders until we hear from you as to whether or not the above arrangement is satisfactory. If you approve this new price we will then have new order forms printed.

Do you by any chance have a list of the various sources for the Steinberg drawings? We have occasional inquiries about them and would appreciate having this information on hand.

Sincerely,

Wynn Powers

(Mrs.) Wynn Powers

cc: Mrs. Navas
Mr. Goodrich
Mr. Messer

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

P.S. If you feel the Whitney should not be kept on ice longer, then my thought is that I should take this up with Francis Taylor about May 1, when I am able to send them a extra copy.

F.

Mrs. Edith Gregor Halper - page 2 January 10, 1955

I have requested Dorothy Norman's "White Mountain Country," which is so much more effective than "Schooner" in reproduction. I am also writing Mrs. William Weaver, Jr.

I await the plates from Folsom which are now desperately needed. You are sure that we cannot have "In the Ring"?--since we do have a color plate. Finally, I wish you would put in one painting of the mermaid theme so that we are not accused of missing anything here.

How soon may I have an amended and sure chronology plus exhibitions and bibliographies? We are starting to set type now.

Sincerely yours,

Frederick S. Wight
Director of the Art Galleries

FSW:oks

EDWARD J. GALLAGHER, JR.,
3501 EDNOR ROAD
BALTIMORE 18, MARYLAND

C O P Y

January 20, 1955

The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Attention of Miss Dorothy C. Miller,
Curator of the Museum Collections

Dear Miss Miller:

Your letter dated January 17th received. In regards to the Painting "In Fairmont" by Niles Spencer, I am enclosing my check, payable to The Museum of Modern Art, for One Thousand Dollars, on account, and a little earlier than I had anticipated, as I understand that Mrs. Spencer, the wife of the Artist, could use some funds now.

Please thank Mr. Barr for the nice letter he sent me.

Sincerely yours,

Ed Gallagher

Edward J. Gallagher, Jr.,

Enclos. - 1 -

Copy to Mrs. Edith G. Halpert of Downtown Gallery.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

January 5, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

All goes well enough. As to text, everything is in hand except for a short piece by Dorothy Norman. I telephoned her - as I had never heard - and she is getting this to me. I also have her permission for the quotes so that my piece is in order. I enclose the current version. I believe this could be set in type now, but I wish you would give it a quick but careful reading, and shoot it right back to me.

9 10

As to plates: The two plates from Time are here. The Coward-McCann plate of Goodwin's LOWER MANHATTAN has been sent. The four Life plates (one of which we cannot use) are in process. I have heard from Freelander and he will give me an earliest date by wire. You might urge him along. The rest is simply a matter of the date at which you can get me the plates which are being made in Boston. The sooner the better, needless to say. They should be flown out here air express. And it will be a great help if we could know the date when we could have them.

11

12

The catalogue must be run piecemeal so that we can print what we have when we get it.

13

The Milton Lowenthals send a note from Hong Kong regretting, since they cannot get at the painting. I recall that you had resources in getting their Sheeler and suggest that you try the back door again.

In all haste

Santa Barbara

Ever yours,

Fred

Frederick S. Wight
Director of the Art Galleries

FSW:ak
Enclosure

January 3, 1955

Mr. Martin Baer
1115 Polk Street
San Francisco 9, California

Dear Martin:

It was very good to hear from you and I was delighted that the envelope was retained so that we have your address. Heretofore, because your correspondence did not include the address I could never write to you.

As you obviously know, I am still at the old stand, and am happy as in the past with the work that I am doing. It has been a gratifying experience, although a most demanding one.

What has been your experience in all these years since I saw you? Do let me know something more about your activities.

Meanwhile, my very best wishes for A Very Happy New Year.

Sincerely yours,

EGH:mh

Mrs. Samuel Yochelson
394 Woodbridge Avenue
Buffalo 16, New York

Jan. 14, 1955

The Downtown Gallery, Inc.
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed is a bank check of $300.00 to complete payment on my first real investment in a major art piece - William Zorach's "Father and Son".

From every view point - aesthetic, artistic, and sentimental (if I dare!) - I am delighted with this piece - and I am grateful to you for the "special" price you allowed me.

Altho we own several fine originals - not one is of the "major league" caliber - such as Zorach. However - I love this particular piece because of what it symbolizes - and for my twelve-year-old son - and his Daddy - it has great human as well as artistic value - So - you

THE ALAN GALLERY

32 EAST 65 STREET LEhigh 5-3113 NEW YORK 21, N. Y.

27 January 1955

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22

Dear Edith:

I have been thinking about the mural commission you spoke about last week. One thing about it is not clear. Assuming an artist executes a study for $300, does that commit him definitely to do the mural in the event that his study is selected? In that case I believe that the final price should be settled beforehand, otherwise it would seem to me that all sorts of complications would develop later.

Sincerely yours,

Charles Alan

Charles Alan

P.S. *Please* ask Mr. Loveman not to neglect to send me my W-2 Forms for 1954; I need them.

CA.

January 14, 1955

Mr. Henry P. Rossiter
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

Although Mr. Karolik was less than enthusiastic about looking at American Folk Art during his visit, I am sending you photographs of the objects you had previously selected and which he did not eliminate entirely. Informative data accompanies each photograph.

You make notes of the prices and can use your judgment accordingly, as to warming up M.K. The one object I would really like to see at the Museum above all others is the large wooden eagle, as no other example of that kind has appeared on the market for a great, great many years - and because of its size - we have to keep the poor bird exposed to the public eye as we have no space in the store room.

At your convenience won't you drop me a note. It was so nice to see you and I regret very much that I did not return until the very end of your New York visit.

My best regards.

Sincerely yours,

EGH:mh

January 22, 1955

Mr. Victor Thor
The New Gallery
601 Madison Avenue
New York, New York

Dear Mr. Thor:

In going through my follow-up folder, I found a note to the effect that a Pierre Roy painting, "Pour Madam", was consigned to you in March of 1954.

If you have had no luck with this, would you be good enough to return it at your convenience. Thank you for your courtesy.

Sincerely yours,

EGH:mh

January 18, 1955

Mr. R. G. Eldridge
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

Will you be good enough to send blue prints of color plates now in process from the John Marin paintings to the following:

Miss Betty Chamberlain
The Art News
654 Madison Avenue
New York, N. Y.

I have asked Mr. Spencer Cowan of the University Press of Cambridge to check on the color proofs directly against the paintings, but of course would want proofs sent to me the moment they are available -- simultaneously with your mailing to Mr. Frederick S. Wight, Director Art Galleries, University of California, Los Angeles, California.

As you will note from correspondence with the latter there is a terrible rush on this and I would appreciate getting word from you as to the date on which the proofs may be expected.

Thank you for your courtesy.

Sincerely yours

EGH:la

January 20, 1955

Mr. Allan McNab, Director
Lowe Gallery
University of Miami
Coral Gables 46, Florida

Dear Allan:

For your information the exhibition I mentioned is at the University of Nebraska opening on February 27th, and the two pictures which had been promised are:

Stuart Davis	Medium Still Life
Charles Sheeler	Canyons

Will you be good enough to have these shipped directly for the attention of Mr. Geske in time for the hanging, etc.

Many thanks.

Sincerely yours

EGH:s
copy to Mr. Geske

Feb. 1955

AMERICAN HERITAGE

551 Fifth Avenue, New York 17, N. Y.

Dear Subscriber:

By now I'm reasonably sure something has gone wrong with either your plans or our records. If the fault lies with our records, won't you please use the enclosed postpaid envelope and write me <u>today</u>, so I can get your AMERICAN HERITAGE subscription back on the track? (Put "Attention Richard Benson" in the lower left corner so it won't get mixed up with the routine mail.)

Briefly, we have the following on file here:

1. Your subscription order, received <u>two</u> months ago, directing us to send a subscription to the address shown on the bill with this letter.

2. A mailing stencil duplicate, which means your first copy went into the mails, so addressed, within a few days of receipt of your order.

3. A slip showing that three bills have been mailed to you at regular intervals.

4. That's all. Neither the bills nor the copy of AMERICAN HERITAGE have been returned by the Post Office as undeliverable.

Does that check with your end of the transaction? If it does, send the bill and your payment at once and I'll get a copy of the current issue to you in a few days. Fair enough? Hope you think so.

Sincerely yours,

Richard V. Benson

Richard Benson
Circulation Manager

Dear Edith

I was given pad & pencil. Am writing before I get up. Resting ??

I wanted to say how good it was to see you the other afternoon. You seemed tired & a bit discouraged and I don't blame you with the Episode of the Vandals. That was just dreadful, but they seem Everywhere. We are so afraid of that at Shelburne, a worse threat than burglars.

You don't deserve this, you always do so much for others. And again I want to thank you for all you have done for the Museum.

Also so many thanks for my Penn. Santa Claus.

You call me next week when you are ready to see me so you are so busy, and I have time now on account of not going South.

I never asked you about your Mother but I know how worried you must be. my deepest sympathy

Your very affectionate
Electra (Webb)

Jan 7th
1955

[Encl. MoMA Jan. 27, 1955]

Regional College of Art. Sat 19
Manchester 15. A.D.
Great Britain. Jan 55.

To the Director,
Museum of Modern Art. N.Y.

Dear Mr D'Harnoncourt.

I have been advised by the United States Bureau of Information here in Manchester and by Mr Marcus Cunliffe (the husband of Mrs Mitzi Cunliffe) to write to you personally concerning my request.

At present I am a fourth year art-student studying Painting & Illustration; this year I take my final examinations (National Diploma in Design & D.A. (Manc)). One of the requisites of these examinations is that a thesis be written to be ready for reading by the Ministry of Education by March 19 '55.

I have chosen as my subject the American artist Ben Shahn.

Very little is known about Mr Shahn & his art. The only publications we have is the Penguin ([illegible]), & an article by Bernarda Bryson in the Image Magazine (Aug 49). Both these are in my possessions.

Department of Art

January 14, 1955

Mr. R. G. Eldridge
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

I am replying to your letter of January 13 and note that you are now at work on five paintings which you have received and are expecting three more.

Since you have the paintings on hand and are working from transparencies, I believe we can expect good results and that few changes will be needed after the checking. At least this is my hope.

I expect that Mr. William H. Lane of the Standard Pyroxoloid Corporation, Leominster, Massachusetts, the owner of Movement, Sea, and Sky, may do the checking for us. But Mrs. Halpert may also wish to fly up and check the results. I am sending copies of this letter to both Mr. Lane and Mrs. Halpert. In any case, you should be in continuous touch with Mrs. Halpert, who is concerning herself with the production of the plates and getting them through to us on time.

I still await word from you (our letters crossed) as to a final date. Perhaps there had better be two shipments as we are printing by degrees.

In all haste.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

January 19, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Edith:

Here comes the list as at present. I enclose loan forms for drawings:#1,#4, for etchings:#1 through#9, for watercolor:# 60. Will you please check with the Hirshhorns, who have never answered and were asked for watercolor:#68, oils:#21,#34, also with the David Rockefellers re: watercolor #38, and the Lawrence Rockefellers re: oil #11, also, Castleton China,watercolor #13. I am writing, but we must get immediate answers from the above.

Then will you also let me know now if Folsom has <u>all</u> the paintings he is to reproduce? I miss being in touch with you about this.

We have now gone to press with all the written material.

Ever yours,

Fred

Frederick S. Wight
Director of the Art Galleries

FSW:ak
Enclosures

P. S. I enclose also loan forms for Dr. Watter's oil, MOVEMENT IN GREY, GREEN, RED #2.

P.S. Our cat. list is for you. Will you check & fill in as for the others, and return just as soon as may be; everything else is being set in type now.
In the usual haste
F.

P.S.:

Your memo here: Glad to hear the Fog is lifting. Will plan accordingly.

Am starting Wolf: J.

We are Mad Men now - out every [illegible] for weeks, 2 [illegible].

[illegible]

THE MUSEUM OF MODERN ART XXV TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

January 11, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. McCray has asked me to answer your letter of January 8th regarding paintings from your Gallery and consigned to us. In the following I am giving you the information:

a.) George L.K. Morris's "Broadway" has been returned to the Alan Gallery, as well as Zerbe's Sketch for "Oskar Kokoschka" and "Two Actors."

b.) Zerbe's "Harlequin with Folded Arms" is included in our currently circulating exhibition CLOWNS.

c.) While "Diesel Engine #3", "Collection X #2, "Portrait of the Pygmy Owl" and "The Mask of Her Face" are currently circulating with our exhibition SIX ARTISTS TEACHERS.

Sincerely yours,

Jane Sabersky

Jane Sabersky
Associate Curator
Department of Circulating Exhibitions

JS/lp

Robert T. Markson
20 Boylston Street
Boston, Massachusetts

January 25, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thanks for the two photographs. I am waiting to see the show.

I told a young Syracuse boy, Jerry Wilson, to "come worship at your shrine" for six months, and buy paintings thereafter--not before. You can expect him.

Sincerely,

Bob

RTM:TB

Pl write + let me know when he comes

STATE OF NEW YORK)
: ss.:
COUNTY OF NEW YORK)

On this 26 day of January, 1955, before me personally came Edith Gregor Halpert, to me known and known to me to be the individual described in and who executed the foregoing instrument and he duly acknowledged to me that she executed the same.

Maurine Turnure

MAURINE TURNURE
Notary Public, State of New York
No. 24-[illegible]0050
Qualified in K[illegible] County
Certificates filed in th[illegible] following offices
County Clerk: K[illegible], New York
Register: New York
Commission Expires March 30, 1955

Also, you have listed "The Written Sea" oil, 1952 as a color plate. I cannot seem to find any record of this unless you have confused it with "Sea Piece Maine" watercolor dated 1951, reproduced in TIME together with "Sun, Isle and Sea" of 1921 in the Baltimore Museum. Since you have already written to Mrs. Weaver, (who has communicated with me to that effect) I know that you are including the painting in the exhibition and I certainly feel that it would be imperative to use this plate as there is nothing else of that type. However, "The Written Sea" should be reproduced also, but in black and white (unless you have found a plate somehow in color).

Bill Lane was here and stated that he would be very glad to check the color plates. In addition, I have asked Spencer Cowan of the University Press in Cambridge, to consult with Eldridge as he is far more familiar with color plates than a non-professional like Lane.

We have no print of the "Circus Elephants" belonging to Chicago as we obtained our record photograph from the Institute, but I am sure that you have received the photograph by this time from the latter.

In the event that you are looking for substitutions in the black and white reproductions, I have the following suggestions:

1903 Oil Weehawken
(to indicate that his painting in oil started fifty years ago and that it is not a new development, but a return to)

(1910 Watercolor Truro
(1916 Watercolor Delaware County, Pennsylvania
(in order to point up the oriental trend)

1932 Watercolor City Construction Albright Art Gallery

1936 Oil Circus Horses Metropolitan Museum

1946 Oil Movement, on Road to Addison George W. W. Brewster

(1948 Watercolor Peach Trees in Blossom Downtown Gallery
(1949 " Peach Orchard in Blossom Des Moines Art Center
(there should be an example of Marin's favorite theme)

1950 Watercolor Movement, Sea with Figures Nathaniel Saltonstall

I certainly feel that $2.00 would be a very fair price for the catalogue, not only in view of the number of color plates, and other reproductions, but also because museums have increased catalogue prices in recent years. Your idea of placing this with other museums and publishers at a discount will increase sales.

Since we have already paid for a color plate, I feel that $1200 guarantee for 800 catalogues is about all we could assume as it makes a total of a $1500 investment. We get very little returns on catalogue as the copies are either given to clients free of charge or are stolen from the rack.

January 8, 1955

Bureau of City Collections
Room 100 - Municipal Building
New York 7, N. Y.

Gentlemen:

Our bookkeeper has just advised me that in checking the December bank statements there was no record of our check #741 made out in the name of the City Collector for the amount of $1687.50 in payment of the first half of the annual Real Estate Taxes. Usually such checks clear very promptly and we wonder whether this has been mislaid in your files since October 1st, when it should have reached your office.

I am referring to the 32 East 51 Street Corporation listed as follows:

Sec.	5
Block	1286
Lot	45
Code	9

Sincerely yours

[illegible]:le

a number for very good books.

What does the American public think of his work?

Do they approve of his personal interpretation of humanity?

Does Mr Shahn approve of Tolstoy's art-philosophy?

What is his attitude towards present European art? Does he advocate any special approach to art in the commercial world at all?

I'm afraid Sir, as you will gather I'm rather desperate for information. I hope you will forgive my asking them of you.

Would it be too much of me to ask you for Mr Shahn's address or could you refer this letter to him?

I know Sir, that you are an extremely busy person and so is Mr Shahn. I hope that this letter doesn't or will cause you any inconvienience — but your the only person I can approach.

By writing this thesis I hope to create a better understanding of American art, and to tear down

Galería de Arte Mexicano
Milán 18
México, D. F.

L-20-84
13-87-61

Mexico, January 24th. 1955.

Mrs. Edith Halpert,
Downtown Galleries,
32 East 51 Street,
New York City, N. Y.,
U. S. A.

Dear Mrs. Halpert:

We received the Gerzo painting in perfect condition.

To our surprise there was a big shipment bill to be paid at our end.

As a rule we had done business with the New York Galleries each paying one way transportation.

Thank you for sending it and I hope in the near future we will have better luck.

I remain,

Sincerely yours,

Laura López Figueroa.